THE NEW YORK DRAMATIC MIRROR

VOL. LXI., NO. 1,584. NEW YORK, SATURDAY, MAY 1, 1909. PRICE, TEN CENTS.

SPRING NUMBER

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GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Miss Payne, the subject of this portrait, is one of the leading representatives of the scores of actors and actresses that Springfield, Mass., has contributed to the stage. Miss Payne, after a

Photo Curtis, Kansas City.

course in one of the leading dramatic schools, began her professional career four years ago. Playing in stock for a while, she attracted the attention of James K. Hackett and Mary Mannering, and was with them for a period. Opportunity came to join the Western College Widow company, in which Miss Payne was cast for the Camera Girl, at the same time understudying the title role, played by Dorothy Tennant. Miss Tennant's illness called Miss Payne to the leading role which she played for several months to the eminent satisfaction of the management and winning the warmest notices in the Western press, cullings from which she treasures among her keepsakes. Two seasons followed in The Lion and the Mouse, also the Western company, her part being Kate Roberts, the ingenue. Early this season she went out with Hilda Spong in A Man and His Mate, but did not like the part and resigned to accept a more congenial role as the lisping American Girl in The Sins of Society, now rehearsing for production in Chicago this month. Miss Payne's ambition, like that of so many others, is to appear in New York in a congenial role, a fate so far denied her. She has the ability, temperament and perseverance to make a name for herself, and a wide circle of friends are confident that she will be "discovered" at an early date.

The Ryder Brothers' Stock company, which has had headquarters at Coldwater, Mich., will not go out next season.

Frank Hurst will have the Norwoods out until June 26 and will reopen for next season with the same company Aug. 1.

William C. Andrews, of the Louis James company, will divide his vacation time between Paterson, N. J., and his Summer home at Ridgewood. Of course he will make his usual trips to Asbury Park to renew old acquaintances. His plans have not been completed for next season.

The Grand Opera House at Lexington, Mo., is now under the management of Ed Haekker, Gustave Haerle having given up his lease.

Henocksburg Brothers, of Syracuse, lessees of the Richardson Theatre, Oswego, N. Y., have surrendered their lease, to take effect on May 1.

Oliver Morosco has had five plays on the road this season: The Half-Breed, The Judge and the Jury, In South Car'liney, The Empress and the Soldier, and A Society Pilot. All have met with success.

Walter Clare Wilson, baritone, of the original Merry Widow company, who is visiting his parents in Rome, N. Y., is preparing to give a series of song recitals in the cities along the Mohawk Valley. Earl B. Worden, violinist, of Utica, and Harry MacCormick, organist in St. Patrick's Church in that city, will assist Mr. Wilson.

The Hooker House, at Willimantic, Conn., has been bought by E. A. Winter, of Clinton, Mass. Mr. Hooker, the former proprietor, has retired from business.

A very recent portrait here appears of Pasqualina De Voe, who recently joined Leo Cooper, playing her old part of Martha Graham in The Price of Power on tour over the Sullivan and Considine Circuit for a special engagement of twenty weeks. At the termination of this engagement Miss De Voe will doubtless return to

Photo Harris, Chicago, Ill.

her special readings, in which she has been most successful. It is her intention next season to possibly return to the dramatic field, in which, as an emotional actress, she made a distinct and most favorable impression.

A two acre park is being laid out, with lawns and fountains, in front of the Valencia Theatre, San Francisco, making it one of the most attractive show spots of the city.

One of the most attractive features of Valencia Theatre is its orchestra, which is generally regarded in San Francisco as the best musical organization of any theatre in the West. It is under the direction of Herman Heller, a concert master of exceptional ability.

The society event of the Spring in Cleveland, O., is always at the close of the regular season of the Euclid Avenue Opera House, when the Hermit Club (an organization composed of young professional men) present their annual entertainment. This year it will be entitled The Hermits in Africa, and will be given May 31 to June 5. The book, lyrics and music are all written by members of the club. Such well-known musicians as J. S. Zamecnik, M. W. Lusk, H. L. Sanford, and R. S. Spencer wrote the music.

A new hotel convenient to the theatre is being erected at Greenville, S. C., and will be opened about May 15.

The Widow Perkins, a musical comedy in three acts, written for Al. Wards, will open early in September, under the management of Jack Glines, with all special paper by the American and Ackerman Quigley Show Print Company. The company will play the Middle West.

Manager Perkins, of Frankfort, Ky., will spend some time in New York this Summer to book attractions.

Miss G. Cecil Korn, who has just closed her second season as Cynthia in The Man of the Hour, has been engaged for the Summer stock season at Delmar Gardens, St. Louis, commencing May 23, and will play the leading juvenile and ingenue roles, supporting such stars as Mrs. Leslie Carter in four weeks of repertoire, Nat Goodwin, Annie Russell, Ralph Stuart, etc.

Christine Norman, who has just closed her season as Agatha in The Warrens of Virginia, and who formerly replaced Blanche Bates in The Darling of the Gods and The Girl of the Golden West, has been engaged for the Summer stock season at Elitch's Gardens, Denver, and will play all the leading roles in first-class productions.

Mignon Ozer has not joined the Baker Stock company in Portland, Ore., but is visiting her mother in that city.

Briant S. Young and J. J. McClellan, both of Salt Lake City, are collaborating on a new two-act comic opera, to be produced next season. Mr. Young is managing editor of the *Western Monthly* and press agent for the Orpheum Theatre. Mr. McClellan is organist at the Tabernacle and an orchestra conductor.

Nat Carr severed his connection with Wine, Woman and Song at St. Louis, on April 17.

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Mr. and Mrs. Eddie Hubbard and Mr. and Mrs. Thomas B. Murray, of Auburn, N. Y., are now on tour and will continue next season. William B. Morrissey, now with Katherine Rober's company at Auburn, N. Y., has been engaged for next season.

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Joseph Kenna has been engaged for the Taylor Stock company.

George W. Chatterton, of the Chatterton Circuit, will assume control of the Illinois Opera House, Urbana, Ill., in July.

Charles D. Haselrigg, manager of the Medford Theatre, Medford, Ore., was formerly director of the Andrews Opera company, of which Mrs. Haselrigg (Nellie Andrews) was prima donna. Under the name of the Medford Opera and Dramatic company several members of the old organization are playing dates in Oregon.

W. W. Wittig, owner of the Lyric Theatre, Minneapolis, has been elected president of the Stock Managers' Association of America, which has been organized in Chicago. Mr. Wittig is the

Copyright, 1909, by Augusta Glosé Leeds.—Real Photo No. 6.

AUGUSTA GLOSE

Who First Introduced the Pianologue and Spoken Songs in Musical Comedy and Vaudeville.

On a recent bill at the Olympic Music Hall, Chicago, Augusta Glosé, appearing in vaudeville after her success in musical comedy, showed how a neat and elegant combination of vocal and instrumental music and the cleverest acting achieves immediate popularity. From entrance to finish her graceful offering was a continual, charming surprise, with a good, substantial element of humor which the audience was quick to appreciate. Her song of several characters contains one of the best vaudeville ideas ever submitted for public approval. Her pianologue was done with a deftness and completeness that has not been equalled, according to the critics, in the Western metropolis. Amy Leslie, of the Chicago *Daily News*, was one of the most enthusiastic observers of Miss Glosé's success. "Her piano playing," she said in her review, "was superb, but she does not confine herself to that. She does some cunning, Frenchy and original acting, with a suggestion of the dance, and capital comedy of the neatest art. Her doll is piquant and fascinating, and her modiste's model amusing and a departure. The audiences at the Olympic delight in Miss Glosé and her little *chic* imitations of the different ways of walking. The expressiveness of the walk is as dashing as her pianologue from the musical standpoint. She talks her songs in a limpid, musical voice and is altogether most charming." Says the Boston *Herald* of Miss Glosé: "She has a genuine Parisian way. There is a graceful piquancy both in her singing and dancing." Willard Holcomb in the Washington *Post* calls Miss Glosé "an artist to her finger tips." Alan Dale, writing of Miss Glosé in musical comedy: "She is certainly a most charming young woman. . . . Her songs were admirably done and self-accompanied most artistically. Miss Glosé, whoever she may be, will discover this morning that she made a hit." Acton Davies in the New York *Sun*: "Miss Glosé, accompanying herself on the piano, sang three songs in such a captivating way that the audience surrendered unconditionally." Miss Glosé has what every successful entertainer must have as a first requisite, an individuality. She has also magnetism to a marked degree, and her natural charm, due to these two qualities, arrests attention the moment she appears on the stage. The audience's entire interest is engaged by her distinction of manner, and by her talent and skill she makes her conquest complete.

Claribel Worth, a talented young actress, pictured below, is playing the leading role in McCauley and Patton's When We Were Friends, and is meeting with deserved success. Miss Worth

Photo Hood, Racine, Wis.

is contemplating a prominent Summer stock engagement at the close of the present season, preparatory to being featured next season in a play now being written for her.

The Newetts have closed a forty-five weeks' season with the White Stock company and returned to Escanaba, Mich. Mr. Newett expects to put out a company for himself.

J. W. Kane, a young actor of Pittsburgh, has been engaged for When Knighthood Was in Flower, to play the Dauphin.

J. W. Elleford, of Oakland, Cal., the head of the various Elleford companies, states that the past season has been the best that he has yet experienced, and will continue to have two or three companies on the road during the coming season. He will play all the principal towns on the Pacific Coast, with an occasional trip to Honolulu.

Clara Turner will continue through the Summer season playing Pennsylvania and the South, and will not return to her home at "The Golden Spur," New London, Conn., until late in the Summer.

William A. Wesley, who has so successfully managed the Richardson, Oswego, N. Y., for the past two years, will sever his connection with that theatre on May 1. He will go to Coney Island for the Summer, where he is to manage two or three large attractions.

John Whiteley, for many years a road manager, is at present clerk at Hotel Racine, Racine, Wis.

The Whirlpool, a new play by Maximilian Foster, was produced for the first time on any stage at Binghamton, N. Y., on April 21. Wagenhals and Kemper are the managers.

Alan Patrick Campbell, son of the actress, is to be married next Thursday to Helen Bull, a Chicago society girl.

The opening of The Candy Shop, at the Knickerbocker Theatre, has been postponed from tonight until to-morrow night.

Another attempt is to be made in the State Legislature to pass a bill permitting the New Theatre to conduct a café.

Miss M. Dalight, formerly with Schumann-Heink, expects to go abroad to study. It is her intention to go to Paris for about two years.

Mildred Holland, at the conclusion of her engagement at the Colonial Theatre, Cleveland, will sail, the last week in June, for Europe, to take a needed rest after a long and successful season.

Harold J. Rehill has been re-engaged for The Merry Widow next season, to play Prince Danilo.

Charles E. Rose, of Linton, Ind., an old-time manager, is planning to put a company on the road next season.

Actors, chorus girls and ushers at the Thalia Yiddish Theatre went on strike Wednesday night and delayed the curtain until David Kessler and some nonstriking associates could make-up for a change of bill. The ushers started the trouble.

E. S. Brigham, manager of the Gillis Theatre, Kansas City, has also under his jurisdiction a circuit of towns in southern Missouri and Kansas and in Hot Springs, Ark.

Frankie Drew, who has been playing the Flower in The Flower of the Ranch this season, is a charming little comedienne who is equally talented in singing, dancing and acting. She succeeded Mabel Barrison in the part, and everywhere on the long tour this season she has won

immediate enthusiastic praise from the critics. Like Miss Barrison, Miss Drew is artistically thorough in all her scenes. Her Flower is a flower—a wild flower of the West—pretty, graceful and natural.

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W. W. Wittig, owner of the Lyric Theatre, Minneapolis, has been elected president of the Stock Managers' Association of America, which has been organized in Chicago. Mr. Wittig is the father of the scheme, the chief object of which is to get the use of successful plays sooner than at present and at lower royalties. About thirty managers have joined the organization, which extends from coast to coast.

The Chase-Lister Amusement Enterprises, No. 2 (G. E. Lister, manager) and No. 3 (Charles Harrison, manager), will organize and open their seasons at Butler, Mo. Company No. 2 has had its entire paraphernalia stored at Butler since the company closed last October. Each company will carry about thirty people, with a complete band and orchestra.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President, 12 West 46th Street.

LYMAN O. FISKE, Sec'y. and Treas. 121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Colburn, Representative)

46 Grand Opera House Building.

HARRISON GREY FISKE, EDITOR.

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Twenty-five cents an agate line. Quarter-Page $40; Half-Page, $80; One Page, $150.

Professional cards, 15 cents an agate line, single insertion; $1.50 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; $1.75 a line for three months. Four lines the smallest card taken.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions $5.04 per annum. All other foreign countries $5.52, postage prepaid.

Telephone number, 270 Bryant.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Paul Mall American Exchange, Carlton St., Regent St.; Dave's Agency, 17 Green St., Leicester Sq., W. C.; Murray's Exchange, 3 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lazarche, 68 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - - - - - MAY 1, 1909

Largest Dramatic Circulation in the World.

PLAY TIME.

The night, anciently employed for sleep by most human creatures, has lost this use to a great extent, especially in urban places. The farmer, like a majority of ruralists, still preserves the traditions as to sleep, as a rule going to bed soon after supper. But this is because he must be up betimes and about his work, which can be prosecuted only in broad day. Thus he nearly approaches the habits of his own barnyard fowl, which go to roost at the sunlight end of one day that they may be up and scratching as the sun reappears.

City life, which is a modern development, has changed habits of ancient times, and more and more notably urban persons take from the day to give to the night. Hours of work in cities are steadily being abridged, not only among the well-to-do, who pursue light vocations, but also among mechanics, artisans, and even the laboring class. Thus the time devoted to recreation at night is steadily being added to because it is less necessary to get up early in the morning. What to the farmer, or the average ruralist, is called supper in the city has come to be known as dinner. And in the city dinner, partaken of nowadays at the time the average dweller in the country goes to bed, is supplemented often by other refreshment after hours spent at the theatre or in social commingling.

Many problems have to be met and solved because of this changed habit of that part of humanity which dwells in cities. And none of these problems is more troublesome to those who respectively represent opposing ideas as to it than that of the hour for the beginning of the play; for humanity for the most part now has the playgoing habit.

It is not so many years ago—not more than the span of two generations—that theatre time in the evening was more in accord with the early habits formerly observed. In many an old bill it will be found that doors were opened at 6.30 and the performance began not later than 7 or 7.30 o'clock P. M. Those were early dining days. In fact, what is now known as dinner then was called supper; and those who in those days did not go to the theatre after supper soon went to bed.

Dinner nowadays, in spite of curtailed hours of application to work of one or another sort, is a late function. Few rise from the table earlier than 7.30 or 8 o'clock, and many tarry there even later. So the hour for the beginning of the play has been delayed again and again, until 8.30 is now the common curtain raising time, especially in metropolitan cities. And even at 8.30 usually playgoers are to be seen straggling in, so that little comfort or repayment for attention given to the stage is possible before 9 o'clock. In London this habit of delay has so grown that the curtain raiser is often resorted to in order that those who go to the theatre may enjoy the pièce de résistance of the evening, which cannot begin before 9 o'clock.

There is no sign of improvement in the way of earlier dining and earlier play-beginning. In fact, the signs all point to greater embarrassment in this matter in the future. And this is no local question. It is being discussed in all the capitals of Europe as well as here, for it is a serious matter to the theatre.

Now and then there are efforts by managers in one or another direction to rebuke playgoers who come to the theatre late, or devices to counterbalance their tardiness. But they all fail for a very clear reason. This matter is solely in the hands of playgoers. Managers cannot reform it, and even the press can only make merry over it. The public will take its time, and thus the theatre must adjust itself to the conditions presented.

A RUSSIAN EXAMPLE.

There was talk some time ago about a visit to this country next season to be made by the Art Theatre Company of Moscow. So anxious were the members of this remarkable organization to see the new world and be seen of it that when Sarah Bernhardt was playing in Moscow last December they besought her to inform them as to the details of foreign travel by a European company, and she gave them information on the business of transporting elaborate scenery and mounting different sets on successive nights.

Moreover, Bernhardt is said to have cautioned the Moscow artists against using the realistic drama on their tour, which is to begin at her theatre in Paris. From her experience among all kinds of audiences in all theatre-going nations she declared that the modern, natural drama leaves spectators under a weight of pessimism, even of horror, which artists of sensibility share. Analytic realism neither solves its problems nor helps an artist to set them in a better light, she said. It tends only to demoralize the theatre and to defeat the artist's dream of awakening lofty educative ideas.

From all accounts, however, the work that best illustrates the talents of this Moscow company of artists is the modern drama; and the inception and growth of the organization are interesting and significant to all who cherish ideals of an artistic theatre.

It seems that a number of rich Moscow families, dissatisfied with the objective and superficial drama that characterises the repertoire of the subventioned theatre in Russia, set about to found an Art Theatre, the repertoire of which should be largely made up from the more modern works of Russian authors. A company of players to be originally trained was projected, and as a result one of the most artistic theatres in Europe has been developed.

The patrons of this enterprise for the most part were and are wealthy manufacturers of Moscow. M. Stanislavsky, regarded as Russia's greatest character actor, first managing director of the theatre, is a son of M. Alexkieff, a rich silk spinner of Moscow. Other rich manufacturers of Moscow were among the original shareholders.

Under such auspices, and with a definite object beyond the commercial in view, box office receipts were secondary in the scheme, or rather wholly subordinate. It is said that a hundred or more rehearsals have often preceded a production, much being left to individual initiative. But the class of actors recruited has been high in intelligence, as Moscow University supplies much of the personnel of both sexes. Each recruit, after leaving the university, takes a course of three years in the school maintained by the Art Theatre before entering upon practical work. Gordon Craig is an artistic adviser as to the mounting of productions; and pays semi-annual visits to Moscow from Florence, where he resides, to supervise the work in this department.

Members of the company are engaged by the year, with an allowance of a two months' vacation. Salaries average much smaller than abroad, chiefly for the reason that while the public may decide to elect its favorite a star every member must play the part assigned by the directorate. The company has become so popular that, although prices are raised during the annual visits of the company to St. Petersburg, the seats for the season are usually bought up before the opening night. For several years the balance sheet has shown a large profit, part of which is divided as a bonus among the members of the company over and above their fixed salaries.

Here would seem to be an institution worthy of intimate study by those who project art theatres in other countries.

AN INTERESTING DISCOVERY.

AN AGREEMENT AS TO THE FIRST PLAYHOUSE IN HARTFORD, CONN.

Oscar Wegelin Chances Upon an Old Document About an Event That No Former Historian of the American Stage Seems to Have Chronicled.

By the chance discovery of an old manuscript deed of agreement an interesting as well as important and heretofore unknown event in the early history of the American theatre has just come to the light. This discovery is no less an event than the date of the erection of the first playhouse in the city of Hartford, Conn. No former historian of the American stage, as far as the present writer has been enabled to ascertain, mentions this important event, and were it not for the survival of the document now found this occurrence might have escaped the notice and research of all future writers upon this subject. The managers of this early theatrical enterprise in the "Blue Law" State were the originators and owners of the "Old American company" famous in the early annals of the American stage.

Messrs. Lewis Hallam and John Hodgkinson were both well known in many of the larger cities of the then infant republic, as well as in the West Indies and others of the British possessions in America.

How long this early New England playhouse continued to exist or what its fortunes may have been in the "land of steady habits," is problematical, as no data exists which will throw any light upon the subject. The probable results of its establishment were evidently short-lived, as not even a playbill of this theatre seems to be in existence at the present day.

The deed in question proves beyond a doubt, however, that such a project was not only suggested by these enterprising managers, but that the building was actually erected. For this reason and for the benefit of those who may be interested in the early Thespian history of the country, I have thought it fitting to make a copy of this unique memento of a hitherto unknown event for publication.

The copy of the deed or "articles of agreement" which herewith follows contains the only known specimen of the autograph of Lewis Hallam now extant, and an expert in American autographs has informed the writer that in an experience of over forty years he has seen no other.

"Articles of agreement made and concluded upon this 15th Day of August, 1795. Between the Proprietors of the Theatre erected in the City of Hartford by their commissioners, Joseph Bull, Timothy Burr and Eph. Root, of the one part and Messrs. Hallam and Hodgkinson, Managers of the Old American Company of Comedians, of the other part (viz) whereas, the said proprietors by a subscription of Fifty Shares of Eighty Dollars per share have raised the sum of Four thousand dollars, of which sum One thousand dollars, hath been applied on purchase of a piece of land in said City, and upon which the Theatre, hath since been erected, and is on Batchelors Street, so called, being about eighty-three feet in breadth in front next the highway, and about ninety-six feet in length from the front to the rear, abutting south on said highway, north on land of Oliver Elsworth, Esq., east on Samuel Beckwith, and west on Gad. Palmer. The remaining three thousand dollars is to be applied by the Proprietors towards finishing the Theatre erected as aforesaid, fifty-two feet in breadth, on the front and eighty-seven feet in length from the front to the rear, and should the sum of three thousand dollars prove insufficient for this purpose, the Managers are to make up the deficiency, and in case the Managers should be obliged to make any further necessary advances towards finishing the said Theatre, more than said three thousand dollars, or should find it necessary to erect some small buildings on said premises for the accommodations of the stage and the performers, or to lease or rent, and this agreement should afterwards be cancelled and become void as is hereinafter pointed out and expressed, then the Proprietors are to make reasonable compensation to said Managers, their executors and Administrators for such advances——

Now these presents witness that said proprietors for themselves, their heirs and assigns by their said Committees for the considerations hereinafter mentioned and expressed, do covenant, promise and agree to and with Messrs. Hallam and Hodgkinson that the said piece of land is free of all incumbrances, that the said sum of Three Thousand dollars hath either already been or shall be laid out and expended towards finishing and compleating said Theatre. That said Managers shall have all the rents and profits from said piece of land and building and that they shall have the privilege of purchasing any number of shares from the Proprietors at any time during the continuance of this contract, which is to be and remain in full force so long as the said Managers, or either of them, shall retain in their own hands the Management and direction of said Company of Comedians and no longer—and in case any difficulty should arise in the purchase of said Shares the sum is to be determined among the Proprietors who happen to own shares at the time, by ballot, and the proprietors obliged to dispose of his share in this way, is to be entitled to his free ticket through the season following such sale. — — — and the said Hallam and Hodgkinson on their part, do covenant, promise and aggree to and with the Proprietors, their heirs, executors, administrators and assigns, to pay to them the annual interest of six per cent. for said four thousand dollars on the last night of performance in each year; also to allow each share one free ticket every fifth night, on every second week of performance at the election of Proprietors— The Managers further Covenant and aggree, that their Company of Comedians shall perform in the aforesaid theatre at least two Kalendar Months in each year, and that said company shall consist of persons of both sexes equal to any they can boast of in point of ability and character — — and that for the true performance of this aggreement and the covenants herein contained, each and every one of the said parties hereunto, do and doth oblige himself and themselves unto the others of the said parties, in the Penal sum of Three thousand dollars, firmly by these presents.

In witness whereof the said parties to these articles of aggreement have interchangeably, set their hands and seals the day and year first above written.

Signed, sealed and delivered in the presence of Ralph Pomeroy, Lewis Hallam, Jno. Hodgkinson, Joseph Bull, Timo. Burr, Ephm. Root."

Oscar Wegelin.

PROSPEROUS SIS HOPKINS.

Rose Melville, of Sis Hopkins fame, has just added to her already extensive holdings of South Bend, Ind., real estate by purchasing from Fred Keller and Charles Weidler the east half of the Jefferson office building, corner of South Main and West Jefferson streets, the consideration being $85,000. Miss Melville will spend the Summer at her cottage at Diamond Lake, a popular inland resort near South Bend.

PERSONAL.

Photo Pach, N. Y.

Fiske.—Here is a portrait of Stephen Fiske, journalist and author, and the oldest dramatic editor in New York. Mr. Fiske was born in New Brunswick, N. J., Nov. 22, 1840, and educated at Rutgers College. He was connected with the New York *Herald* as editorial writer and special correspondent; accompanied the Prince of Wales on his American tour; he was called from the seat of war in 1862 to become dramatic critic of the *Herald*; he sailed for England in 1866 in the Henrietta yacht race; he managed the St. James' Theatre and Royal English Opera company, London, and the Fifth Avenue Theatre, New York; he first introduced to New York theatregoers Helena Modjeska and Mary Anderson. He is now dramatic critic of *Sports of the Times*. He is the author of "English Photographs," "Holiday Tales," "Off-Hand Portraits of Prominent New Yorkers," etc. He is also author of the following plays: Corporal Cartouche, Martin Chuzzlewit, My Noble Son-in-Law and Robert Bahagas.

Davies.—Phoebe Davis, who has been seriously ill for several weeks, has entirely recovered. She will appear next season in a new play by W. J. Hurlbut.

Crosman.—Henrietta Crosman addressed a special meeting of the Kentucky Club at the Waldorf-Astoria yesterday afternoon.

Olcott.—Chauncey Olcott began a New England tour yesterday, and next week will present his new play, Ragged Robin, for the first time in Boston.

Burke.—Billie Burke and her company will sail for London on the *Lusitania* to-morrow.

Hilliard.—Robert Hilliard, now playing in A Fool There Was, was a guest of the Twelfth Night Club last Tuesday.

Warner.—Henry B Warner, who has been playing in The Battle, has been called to London on business and will sail Saturday.

Whiffen.—Mrs. Thomas Whiffen sailed Thursday, April 22, on *La Savoie* for France. She will also visit Italy, Belgium, England, and return in September to open in New York in a new production under the management of Charles Frohman.

Lawrence.—Walter N. Lawrence has obtained Ray Horniman's dramatisation of William J. Locke's novel, "Idols," for production early next Fall.

Modjeska.—A movement has been started in Russian and Austrian Poland to erect a statue of the late Helena Modjeska in the foyer of the Warsaw Theatre. A Modjeska fund for students of acting has been established at this theatre.

Mitchell.—Langdon Mitchell, who has been ill with the grip for some time, has recovered sufficiently to begin work on several plays for next season.

Countiss.—Catherine Countiss has been engaged for next season for a new play, Estelle, by Henry C. Colwell.

Sardou.—A national French committee has been appointed to arrange for a memorial statue to Victorien Sardou.

Hazard.—Grace Hazard, who has been appearing in vaudeville as "Five Feet of Comic Opera," will be starred next season in The Parisian Model under the management of the Mittenthals. Her season will open in August.

Harris.—Sam H. Harris sailed for Europe last Saturday to spend several months in, to him, an absolutely foreign country.

Adams.—Maude Adams was elected an honorary member of the Yale Dramatic Association last week, following her special performance of What Every Woman Knows at the Grand Opera House, New Haven, on the afternoon of April 19.

Wyndham.—Sir Charles Wyndham, at Nice two weeks ago, was entertained at dinner by officers of the Municipal Casino.

Tree.—Beerbohm Tree is arranging to give four performances of the new opera, The Wreckers, at His Majesty's, London, on June 22, 25 and 29 and July 1.

Thompson.—Frederick Thompson has gone to Hobe Sound, Fla., to recover from a bad attack of rheumatism. He is staying in Charles Osgood's cottage.

Wards.—Frederick Wards will spend the Summer at North White Lake, N. Y.

Campbell.—H. C. Campbell, local manager of the Alders Opera House, Fostoria, O., is a nephew of Governor C. N. Haskell of Oklahoma. He will spend his Summer vacation at Guthrie.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unprofessional or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror *will be forwarded if possible.]*

Vicksburg: Hayden Coffin made his first appearance in New York at the Fifth Avenue Theatre May 28, 1892, as Waldemar in The Robber of the Rhine.

John Allen, Lima, O.: The original cast of His Highness the Bey included Sam Collins, James C. Marlowe, Cecil Lean, Walter Ware, George Mackey, William Robinson, Fred Walton, Harry Dodds, Earl Stanley, Harry C. Francis, Olive Vail, Blanche Hereth, Ursula March, Phrynette Ogden, Frances Kennedy, Florence Townsend, Helene MacDonald, Flo Bendish, and Helen Irwin. 2. The production of A. Baldwin Sloane's new opera, Pretty Polly, has been postponed for a few months.

Inquirer, New York: The following "Hints to New and Old Dramatists" should be of service to you in your dilemma: 1. Enter your name and address on the title page of each act. 2. State on first act title page in how many acts the play is written. 3. To the names of the characters in the cast add to each the approximate age. 4. Name each character in the text of the play by the same name that he is represented by in the list of characters. 5. As each character enters on his or her scene, write a brief description of his or her style, quality, disposition, manner, etc. 6. Do not begin a play with the principal characters, especially the male and female leads, at the rise of the curtain.

THE USHER

It is likely when Rostand's play, Chanticler, is produced, that many will be disappointed in it; for no stage work of modern times has been so much written about, and an excessive publicity of praise in advance is apt to excite expectation that limited human cleverness cannot fulfill.

The many postponements of Chanticler—Rostand follows the ancient spelling in the title—and the various human accidents, including the temporary mental stagnation of Rostand himself and the death of Coquelin, that have interfered with its completion and production have all been written about endlessly; and now, while it is not certain who will assume the title-role in this stage drama of the barnyard, although M. Gentry is the latest actor fixed upon, it is again announced that Rostand in fact has not yet put the finishing touches to his work.

Dealing though Chanticler does with the feathered tribes of the barnyard, in its scope it depicts and casts a moral from weaknesses that are known of humanity.

The main theme of the story concerns the Cock, a conceited creature, who naturally enjoys great distinction in the circles in which he moves, yet he would enlarge upon his consequence. To do this he pretends that the sun cannot rise except at his wish and will. This is believed because the day is heralded by his crowing.

The proud rooster, however, falls in love with a guinea hen, driven to him for protection by the guns of sportsmen. They take refuge together in a nearby forest, and she, with feminine curiosity, tries to extract his secret. Whence comes his wonderful ability to call up the sun? It is another case of Samson and Delilah transferred to feathered beings. The Cock boasts of and explains his power, but one day sleeping late he fails to crow, and the sun rises as usual. The result is that the Cock loses prestige. Like some human whose pretense is discovered, he is regarded as a humbug.

*

They go to serious lengths on the Continent about matters that end in talk here, and for that matter also in London.

M. Marinetti, the Italian dramatist, had a play produced in Paris. M. Hirsch, a French critic, abused the play—not in remarks formally published, but by vocal comments during the production.

As is natural to hot blood in an environment which still develops the duello on occasion, the dramatist challenged the critic. They met in a park in the environs of Paris and both showed a valor worthy of a better cause.

"The men fought furiously," says one account, "and there were no less than twelve encounters. The Italian had the best of it, but the Frenchman was plucky. Hirsch's sword was broken and later he received a wound in the arm. He insisted on continuing and the wound was bound up, but little by little he lost the use of his arm, till seconds firmly required a cessation of hostilities."

Such an event would create more of a sensation in this locality, and would probably deprive the parties to a meeting of liberty for some time.

The duel settled nothing whatever as to the particular play that caused it. Just as criticism sometimes, even here, has little bearing upon the fate of the play that does not please those who professionally view and review it.

*

W. W. Kelly, remembered in this country by those familiar with the theatre of twenty years ago, and for many years known as "the hustler," has just been re-elected a member of the Birkenhead, England, City Council by a majority of 605 votes, which is the largest ever given to any candidate in that city.

Mr. Kelly was for a number of years a prominent manager of stars on this side of the Atlantic. Charlotte Thompson and Maud Granger were among his first stars and he afterward discovered in the West Grace Cartland, whom he engaged and rechristened as Grace Hawthorne, and managed as a star. In 1887 with Miss Hawthorne Kelly went to London and, renting the Olympic Theatre, then in a bad way as to popularity, produced Camille under the name of Heartsease, because the censor had forbidden the play of Camille several years before. Success was quick and Kelly and his star were accepted by the critics and public. In the Fall of that year Wilson Barrett's lease of the Princess Theatre expired, but he did not think any one would be accepted as lessee as long as he wanted the house. He was in Cincinnati at the time and neglected to renew while his option lasted. Kelly stepped in and the Princess was leased to him for a term of years, and he made many productions there, including The Still Alarm and Shadows of a Great City.

Mr. Barrett was naturally disappointed at losing the theatre where he had won success, and indulged in some bitter comments about Kelly, who smiled and replied by saying that he would hold the Princess until he had Mr. Barrett working there with him. This talk of Kelly's was laughed at, but it is truth that in 1880 Mr. Kelly produced two plays by Wilson Barrett with that gentleman as leading man, these plays being Nowadays and Good Old Times. The funny part of the engagement was that one piece was produced as a daily matinee bill, with Grace Hawthorne as leading lady, and the other as the regular night bill, with Miss Eastlake as the leading lady, and Barrett appeared twelve times each week for many months under the management of Kelly and on the stage of the theatre where he had so long been master.

Mr. Kelly now owns the only high-class theatre in Birkenhead, a city of more than 300,000. It bears the same relationship to Liverpool that Brooklyn does to New York. He has four companies on the road. Mr. Kelly also owns his own lithographing and general printing plant in London and does all of his own work. He is sole owner of his own bill-posting establishment in the Birkenhead district. Although Kelly is now a citizen of England, he is still called "the Yankee hustler," and is proud of his nationality and his title.

Mr. Kelly was a staunch friend of THE MIRROR in the eighties and to-day avers that it is the best dramatic paper published. He refused the mayoralty of Birkenhead last year, and it is now thought that he may be in the newspapers before the performance actually takes place."

It is really a question not easy of solution offhand. There are many in this city, where most productions are made, who contend that a brief synopsis of the story of a play excites curiosity to witness its more detailed unfolding. On the other hand, there are many who believe that an audience should sit at a play without knowledge of its story for a greater measure of gratification.

Skillful press men are able to tell enough of the story of a play to pique curiosity without divulging any of its essential features; and by such publicity a play no doubt is better served than it would be in the disclosure of its cardinal points. Besides, nowadays there are so many related subjects open to the press man's ingenuity, that it would seem hardly necessary to anticipate by telling the story of a play.

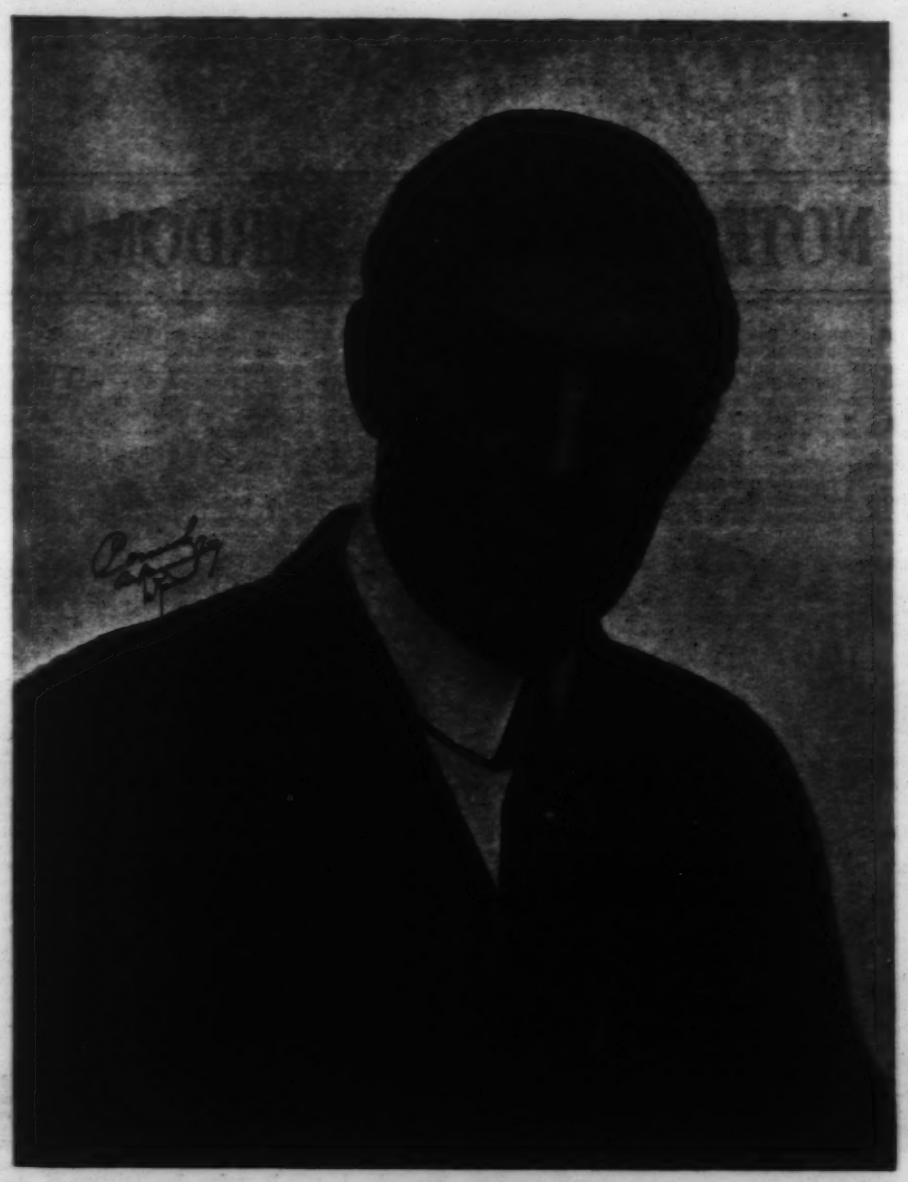
*

Persons who delight in certain forms of amusement and incidental matters at the Sunday resorts near Boston—and in fact in all Massachusetts—will suffer deprivation and a curbing of curiosity hereafter.

That there will be a strictness almost literally under the letter of the Blue Laws, is evident from the rules set forth by Chief Whitney, of the Massachusetts State Police. His proclamation provides that these things will be prohibited:

The appearance of women in short skirts or tights; "barkers" or vocal or musical advertising; the use of firearms; lung-testing machines; entertainment in which there is the element of chance (which bars ring-pulling by children in merry-go-rounds); mechanical apparatus for disclosing the weight, age or sex of persons; the sale of any article; skating, dancing, juggling, contortions, animal or illusion acts; the admission of children under fourteen after sunset unless accompanied by a person more than twenty-one; the admission of minors without the written consent of parent or guardian to any place where slot machines are used; entertainments before 1 p.m. or after 11 p.m.

But persons are not, apparently, prohibited from foregathering and indulging in gossip and polite conversation.



W. B. PATTON,
"The Peculiar Comedian."

W. B. Patton, known as "the peculiar comedian," will on May 2 close a very successful season of thirty-five weeks in his new comedy, The Blockhead. The dual role of Jack Steele, gambler, and Professor Theodore Heddington, teacher of languages, affords him an opportunity to play two entirely different comedy parts; in fact, The Blockhead is the best vehicle Mr. Patton has ever had, and he will continue to play it next season, so strong has been the request for its repetition in the cities he has visited. He is still under the management of J. M. Stout.

UNCLE TOM'S CABIN.

THE GENESIS OF A FAMOUS AND INFLUENTIAL AMERICAN DRAMA

The Original Topsy and the First Eva in This Epochal Play—George G. Rockwood Relates Interesting Reminiscences of Mrs. George C. Howard and Other Early Actors in This Remarkable Creation.

Mrs. George C. Howard, whose death occurred in Boston some time ago, was in her day an actress of marked ability in her specialty of negro delineation. Mrs. Howard was the original Topsy and her daughter, Cordelia, the first Eva in the famous book play of Uncle Tom's Cabin.

Mrs. Howard was one of a family of actors, and in the original cast there were three generations. There has never been a question as to who was the first Topsy, though until recent years there have been many claimants for the honor of being "the first Eva." It was a habit of well-known actresses upon whom Father Time was foreclosing his inexorable mortgage to claim that they were the "first Eva" in the dramatic version of Uncle Tom's Cabin. I suppose the great round world will jog along serenely should the question not be settled; there were many more important characters and people in the play.

One who poses as a veteran often poses as a fool. Reminiscence too often runs to garrulousness; but I think I will risk the imputation by giving some indisputable and I hope interesting history for old theatregoers.

Mrs. Stowe's wonderful book was issued March 20, 1852. A bright young man by the name of George L. Aiken, then living in Troy, a cousin of the Howards, at once dramatized it, and in a masterly manner for that day. It was a play and not a spectacle. It was brought out that same year in the then quite famous theatre, the Troy Museum, in Boardman's Building. I was present at the first performances and knew every person in the cast from Uncle Tom to Eva. The company was largely of one family, the Howards. George C. Howard played St. Clair, Mrs. George C. Howard Topsy (and she never had her equal), and little Cordelia Howard, a child of six or seven years, played Eva. George Germon, the father of Effie Germon, was the Uncle Tom; Mrs. Fox, the mother of Mrs. Howard, played the New England woman, Aunt Ophelia, and her son, Charles Kemble Fox, the Yankee character, Gumption Cute. I cannot recall the Legree, although I think it was Charles Russell, an English actor, who about that time was a member of the company. My brother, the late Major Elihu R. Rockwood, was a schoolmate of little Cordelia, and often brought her from the school to the Museum for rehearsals. The famous Humpty Dumpty clown, George L. Fox, was also a son of Mrs. Fox. I recall the dates very vividly, as the Museum was closed March 2, 1853, out of respect to the memory of my father, who died on that day. Both Mr. and Mrs. Howard were so overcome by the sudden calamity to a friend they held dear that they were unable to speak the lines and stopped the play and closed the house. I think it was in September, 1853, that the company was brought to the old Chatham Theatre, New York, where the play had a successful run.

When Uncle Tom's Cabin was about to be presented for the first time the character of Topsy was quite an enigma for Mr. Howard to solve, he not thinking for a moment that his quiet, demure, undemonstrative little wife could or would attempt it. One rehearsal settled the matter, and Mrs. Howard gave a rendering of the character that became almost historic. She was the very embodiment of mischief, fun and at times pathos. Her sentence "I never was born; I growed," had a most impressive meaning.

An interesting incident in connection with the play while in Troy was that George Germon, always a pure man, became a very earnest spiritual man and devout Christian. The play attracted the clergy and many others who never before attended the theatre.

The Troy Museum stage was a scene of many artistic triumphs and many noted actors appeared there. Dear "Billy" Florence and his wife, Mr. and Mrs. Barney Williams, Peter Richings and daughter, the "juvenile" Bateman, Ed Eddy, Tom Hamlin, Susan and Kate Dennin, John R. ("Jack") Scott, Mr. and Mrs. George Mossop, the elder John Drew and many others of considerable fame. It was on this stage that the elder John Drew met Mrs. Mossop, then a widow, courted and married her. Both were in the stock company and were great favorites, as may be well imagined, with the Troy public, who soon discovered the mutual interest existing between these two people who were to be so famous in later years. Their son is the present John Drew, who so curiously blends the facial characteristics of both father and mother. Both her husbands were Irish comedians, George Mossop playing the gentler roles of the style of John Brougham, while John Drew was more in the line of The Irish Emigrant, the school of Dion Boucicault.

GEORGE G. ROCKWOOD.

DR. MARCH IN TOWN.

Harry A. March, general manager of the Popular Amusements Company of Canton, O., was a MIRROR visitor last week, being in New York for the purpose of booking the Nancy Boyer company and the American Stock through the States of Ohio, Michigan, Indiana, West Virginia and Western Pennsylvania. In addition to his theatrical activities, March is a physician, a leading politician in Ohio and interested in various newspaper and magazine enterprises.

"Out our way we expect a big revival in business when the Payne tariff bill becomes a law and the manufacturers know that there will be no legislative dickering in the next four years," he said in a conversation last Thursday. "Things are hanging fire until that time, but in our manufacturing towns everything is ready for a sure and steady revival. The last few years have witnessed a remarkable change in the taste of the theatregoing people of our section. They no longer desire the blood and thunder plays which were the money makers ten years ago, but instead want the higher grade dramas and demand that they be well mounted and intelligently performed. The local option excitement has hurt a good deal, but after the smoke of the fights has cleared away there will be a good result no matter which way the contests are settled. We look for a good season, and much good time is offered our attractions, which is of course gratifying and which ought to be profitable. Fewer nights are being taken out of our weeks for high-class attractions, as in many cases the houses lose money by so doing, the added expense of advertising, larger force of stage hands and smaller percentages, with the injury to our business, convincing many managers that a stock company worth playing at all is worth six nights and as many matinees as the traffic will stand."

While in New York, Dr. March was the guest of Channing Pollock, with whom he was formerly associated as critic on the Washington papers.

BENEFIT FOR ART WORKERS.

A performance for the benefit of the Art Workers' Club was given at the Berkeley Lyceum on the afternoon of April 20. The principal feature of the programme was a short comedy by Mrs. Cornelia Barnes entitled Sixty Years Young. The leading character of this play is an old Italian music teacher, who, on his sixtieth birthday, sacrifices a position as orchestra leader in order that two of his young pupils may marry. This role was played by Ernest Perrin, of the Renaissance and Varieties theatres, Paris. Bonnie Maud, Robert Ware and Maud Madison played the other roles. Mrs. John Conover and Jacob Wendell, Jr., appeared in the comedy. Mrs. Hillary Regrets.

MRS. LESLIE CARTER SUED.

Action has been brought in the Supreme Court against Mrs. Leslie Carter-Payne by Dazian's Theatrical Emporium, at 142 West Forty-fourth Street, to recover $3,000, alleged to be due for costumes furnished for Mrs. Carter's latest play, Kassa.

SUIT AGAINST ZIEGFELD.

Justice Hendrick in the Supreme Court granted an order last Tuesday directing Alfred Boulant, who resides in Paris, to give security for costs in an action brought by him against Florence Ziegfeld, Jr., Anna Held's husband, to recover $20,000. It was said at the office of Mr. Ziegfeld that the suit was for breach of contract.

the Conservative candidate for Parliament at the next general election.

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Among the topics recently discussed in the stage field in London was that relating to the publication of the plots of plays before production.

One writer on the subject contends that information of this sort given out beforehand can be of little or no value to the reader, while it frequently is a source of annoyance and trouble to those of whom it speaks. This writer goes to the length of asserting, moreover, that such a disclosure is a breach of copyright and an invasion of an author's property.

Frederick Whelen, chairman of the London Stage Society, and one of the managers of the Afternoon Theatre, said he fully concurred in these views, and added: "We are always most careful at the Stage Society not to give away the plot of a play, as one is never certain whether the story will not be altered during the rehearsals. For many other reasons the disclosure of the plot is manifestly unfair, not only to the author, but to the manager, and even the public at large. Apart from the announcement that the play is either drama or comedy, and the publication of the cast, I think it inadvisable, unless, of course, the author himself is agreeable to it, that details of the action and of the scenery should appear in the newspapers before the performance actually takes place."

charging compressed air; smoking; melodramatic, sensational or immoral moving pictures; mutoscopes, unless disinfected twice every twenty-four hours; changes of scenery; the sale of any article; skating, dancing, juggling, contortions, animal or illusion acts; the admission of children under fourteen after sunset unless accompanied by a person more than twenty-one; the admission of minors without the written consent of parent or guardian to any place where slot machines are used; entertainments before 1 p.m. or after 11 p.m.

NEWS OF THE STOCK COMPANIES

Stock companies this Summer will be more plentiful than ever before. Towns that have never tried to support Summer stocks will be given opportunities this year, and cities used to one or at most two hot weather organizations will be called upon to patronize a large number. As an indication of the increase in this direction, the American Play Company, that places many stock plays, had this Spring more than ten times as many responses to circular letters to managers than were received last season. The recently organized stock managers' association is yet too young to have its influence strongly felt, though it is likely to bring about a more homogeneous condition in the stock business. Summer companies are opening a little earlier than usual this year, especially in the East, where the regular theatrical season is closing sooner than formerly.

The Marie Nielson Stock company is located at the New Temple Theatre, Palestine, Tex., for the Summer.

The Worcester Theatre, Worcester, Mass., will have a stock company this Summer, opening about May 30.

The Murray Comedy company and probably other organizations will be at Hampton Park Airdome, Charleston, S. C., for the Summer.

The only regular stock in Montreal this season is the French company at the National under the management of Paul Cazeneuve. This theatre does a steady average business, although this year has not been quite as good as the previous ones, and like the popular-priced English theatres it has felt the increase of the moving picture business. Mr. Cazeneuve has been playing with a French company through the New England States to good business, while half of the company continued at the National. Commencing on April 5, Ralph E. Cummings, who was one of the first leading men in the popular stock company at the old Théâtre Français, opened at the new Français with his own stock company, presenting The Christian. If the venture continues successful Mr. Cummings will play there all Summer. The probabilities are that Montreal will have at least one English stock next season, as the public generally seem of the opinion that a stock is wanted.

The regular season at the Colonial Theatre, Cleveland, O., will not end until July. An operatic stock company will have the house for the Summer.

The past season has been the best known at the Burbank, Los Angeles. The stock company will continue there indefinitely. A. Byron Beasley will become leading man of the company in October, when Mr. Desmond will leave for a year's vacation.

Oliver Morosco will have a musical stock company at the New Majestic, Los Angeles, for the Summer, until the Fall season opens.

E. M. Hart, manager of the Armory Theatre, Binghamton, N. Y., expects to have a dramatic stock company at this theatre for the Summer months.

The People's Theatre, Leavenworth, Kan., the home of the Hickman-Bessey Stock company for the last four months, has been enjoying excellent returns. A semi-weekly change of bill has been given, consisting of comedy and drama. The contract of the company will terminate on June 1, and from present indications the house will be dark for the Summer.

C. L. Weis, manager of the Lyceum Theatre, has obtained the Olympia Opera company, with Lottie Kendall as prima donna, for a Spring and Summer engagement. This is a very strong organization and is one of the companies composing the Southern Circuit of theatres that intend having Summer musical comedy and opera. The leading members of the company will be changed every four weeks, going to either New Orleans, Dallas, or Houston.

The Woodward Stock company, a permanent organization in Kansas City, has played the season at the Auditorium Theatre to a succession of big weeks. The organization usually plays well into the month of June, if the weather does not become too warm.

Paul McAllister joined the stock company at the Valencia, San Francisco, on April 27, as leading man, opening in If I Were King.

The Aborn Opera company is at the Olympic Theatre, Newark, N. J., this Summer, as usual. The plans of the Aborn Brothers to build a Summer theatre in Newark have been abandoned.

Members of the Marie Nielson Stock company at Palestine, Tex., have organized a baseball team that is ready to meet all comers. The players are J. Albert Roscoe, c.; Robert Lewis, p.; Thomas Rolfe, 1 b.; Earl Guthrie, 2 b.; H. E. Gilbo, 3 b.; M. A. Ardmore, s. s. and captain; H. Wisner, r. f.; Guy Sherman, c. f.; Will Bridges, l. f.; Will Briggs, chief rooter.

Manager B. F. Reilly, of the Majestic, Indianapolis, where the Forepaugh Stock company has gained great popularity during their two seasons' stay, is well pleased with the business done at his house. "We have put on the best plays," said Mr. Reilly. "Our royalties have been high, and we have spared neither expense nor pains in staging our productions." The matinee performances have been particularly well patronised, and on Wednesday, Thursday and Saturday afternoons it is next to impossible to get a seat unless bought a week in advance.

The Joseph Selman Stock company, after closing a successful season at Hamilton, Ont., on April 27, has gone to Ottawa for a Spring season. The roster includes Rose Curry, Albert Tavernier, Campbell Stratton, Stuart Beebe, Francis Sagerson, Douglas Dumbrille, Louis Bressen, Frank Farrell, George Walsh, Frederic Cummings, Helena Rapport, Mildred Herman, Eugenie Du Bois, and Dorothy Thomas.

Bishop's Players, at Ye Liberty, Oakland, Cal., have had their usual successful Winter. Landers Stevens is the popular leading man. Helen Holmes has replaced Isabelle Fletcher as leading woman. Others in the company are George Friend, R. L. Bennison, George Webster, Henry Shumer, Robert Harrison, George Rand, Elmer Booth, Lillian Elliott, Helen Lackaye, Georgia Cooper, and Estelle Warfield. The stage is under the personal direction of Milton Stallard, and Charles Blair has full charge of the properties. The scenic artist is Grace Wishaar.

The roster of the Empire Theatre Stock company, Providence, R. I., this Summer includes John Dwyer, John A. Lorenz, Morris Burr, Severin De Deyn, Thais Magrane, Lynda Earle, William Lackaye, Chrystal Benson, Adelaide Boothby, Maud Atkinson, Theodore V. Rennie and Willard Dyer. Edwin Dudley is stage director. The opening play, last night, was The Crisis. Other plays to be presented are Strongheart, On Parole, The House of a Thousand Candles, Mrs. Dane's Defense, The Prisoner of Zenda and Sowing the Wind.

The 1,000th consecutive performance by the Orpheum Stock company at the Chestnut Street Theatre, Philadelphia, was given on the afternoon of April 20. The play last week was Thelma.

The new stock company at the Lyceum Theatre, Toledo, began its season Sunday night with The Man on the Box. The roster includes Eugene Ormonde, Mary Servoss, Claire Fuller, Eugenia Curtis, Edith Lemmert, Joseph Eggenton, Frederick Julian, Henry W. Rowell, Charles Horn, A. O. Miller, Jr., Fred A. Ruff, Lew A. Warner, Charles Brokate, stage director; H. M. Tuttle, scenic artist; Will Cappman, assistant artist; Sidney Berlin, carpenter. Fred G. Kimball and E. R. Kelsey are managers.

The Yale Stock company, under the management of Monte Thompson, will open a Summer season at Hathaway's, New Bedford, Mass., in The Girl of the Golden West. Among other plays to be presented during the season will be Salomy Jane, The Heart of Maryland, The Three of Us, The Man on the Box, The Heir to the Hoorah, Strongheart, The Climbers and The College Widow. The company includes Virginia Howell, Louise Langdon, Catherine Haslam, Mabel Van, Jessie Brink, E. A. Turner, Gladden E. James, Romaine Fielding, H. Blosser Jennings, William De Wolfe, Henry T. Crossen, Houston Richards, D. H. Primrose, Ellison Clifford, Ralph Campbell, Charles Bondeau, Fred Woodbury and Ed E. Vickey. Walter Woods is general stage director and Will L. White, stage manager.

Jane Grey has been engaged for the Albee Stock at Providence, R. I., for the Summer.

Robert Demster played the role of Gerald Eversleigh in My Wife with the Jessie Bonstelle Stock in Rochester, N. Y., last week, the final week of the stock season at the Baker.

Claude Norrie closed with the Columbus Theatre Stock company, Chicago, on April 11, and has been engaged by Arthur Friend for his stock company at the Shubert Theatre, Milwaukee.

During the engagement of Mrs. Fiske at the Valencia Theatre, San Francisco, the Valencia Stock company will play at another theatre for the benefit of its stock patrons. The roster of the Valencia Stock company at present is as follows: Paul McAllister, Robert Homans, Darrell Standing, Charles Dow Clark, Thomas MacLarnie, Gerald Harcourt, Reginald Travers, William Wolbert, George B. Baldwin, Jr., Gilmore Walker, George Von Bilz, Harriet Worthington, Grace Travers, Lillian France, Lillian Andrews, Kara Kenwyn, Peggy Munroe, Antoinette Crawford, Elaine Davis. The stage is under the direction of George Foster Platt.

Wedgwood Nowell closed with the Winnipeg Stock company on April 10, and has gone to the Lyric Theatre, Minneapolis, as stage director.

John W. Sherman, who has been playing Dr. Newberry in The Great Divide, has been engaged by Mildred Holland for her stock season in Cleveland. Next season Mr. Sherman will be with The Traveling Salesman.

John Craig has proved the stock company winner of the year in Boston and has outlasted other rivals. He started in auspiciously at the Castle Square, and caught The Devil before high priced managers could get it there, and thus made all the money. Lillian Lawrence and Mary Hall played visiting star engagements, but Mary Young lost not a bit of her popularity. The record breaker was The Circus Girl, a tentative trial in musical comedy, but succeeding so well and having so long a run that a Spring season of the same sort will be tried. At the Bowdoin Square the other resident stock company has kept along at the policy which has been mapped out for it for years, and with a weekly change of melodramas has caught the popular taste of the West End. Hal Clarendon and Charlotte Hunt have headed the organization, and have shown great versatility.

The company supporting Selma Herman at the Seattle Theatre, Seattle, Wash., includes Walter McCullough, Henry William Otto, Raymond Payne, Irving Lancaster, Frank Dae, Rollin T. Holden, Dorothy Stanton, Minnie Williams, Bernice Parker, Janet Loudon and Cora Wells. The stage director is Frederick R. Wright, and Harry MacFayden is stage manager. William Proctor is company manager.

Mr. and Mrs. Bobby Harrington have gone to Los Angeles to join the stock company at the Grand Opera House.

William R. Randall has closed his regular season with the Woodward Stock and last week joined the Catherine Countiss company in Grand Rapids to play heavies.

Retta Spelley, formerly a member of the Belasco Stock company in San Francisco and recently playing Olga in one of The Devil companies, was married at Pinehurst, N. C., on Feb. 24 to Frank H. Grey, composer of music for several Harvard comic operas.

Our Own Stock company, under the management of Robert J. Tuttle, opened in Huntington, Ind., last week in La Mascot, following with Fra Diavolo. The company is composed of twenty-four people. The intention of the management is to play Huntington two nights, Wabash two nights and Peru two nights, making each town twice a week.

The stock company at the Burwood, Omaha, Neb., consists of E. L. Johnson, manager; Frank W. Bacon and Lloyd Ingraham, stage directors; Maude Leone, Messrs. Thaddeus Gray, Hicks, Todd, Gibson, Fitch, Lucas, Snyder, Schrode, Witherell, Bishop, Misses Stearns, Downin, Remonde, Moore and Chapman. Mrs. Fiske will play in this house May 17-19.

The Boyd Theatre, Omaha, Neb., will be occupied by the Woodward Stock company of Kansas City on May 15, and will probably house this company until the middle of August. E. J. Managhan is resident manager of the Boyd, having grown up in the service of the company. He is deservedly popular among the theatregoers of the city and is ably assisted by a corps of young and energetic submanagers.

The Fulton Stock company is located for the Summer at Lincoln, Neb. Jess B. Fulton is manager. The roster includes Enid May Jackson, Horace V. Noble, Roy P. Knotts, Clarence Belnair, Roy Foster, E. J. Caldwell, P. L. Kirkland, Ray D. Clifton, Ed Forrest, Carolyn Mackey, Terese Loraine, and Josephine Randall.

The Willard Mack Stock company will probably remain at the Bungalow, Salt Lake City, well into the Summer.

R. A. Fischer has a permanent burlesque stock company at his own theatre on First Street, Los Angeles, playing at popular prices.

Murray and Mack will play a Summer stock engagement at the Grand Opera House, Los Angeles. The Ferris Hartman company, which closed there on May 1, will return in the Fall for a Winter season.

The Belasco and the Burbank are the two important dramatic stock companies in Los Angeles. The Belasco presents the latest plays and the Burbank offers more varied bills, ranging from melodrama to Shakespeare.

The company at the Jefferson Theatre, Memphis, Tenn., has been doing excellent business. Marie Pavey is leading woman and is very popular socially in Memphis.

The City Theatre, Brockton, Mass., is occupied this Summer by the Leigh De Lacy Stock company, opening on April 17.

M. A. Ardmore and Blanch Le Dell, who were in Beaumont, Tex., last Winter, joined the Marie Nielson Stock company at Palestine, Tex., on April 1.

The Katherine Rober company has played in Auburn, N. Y., at popular prices since November, 1908. Miss Rober intends to permanently locate in Auburn and continue her stock company at the Burtis Auditorium during the next season. The present roster of players is as follows: W. D. Stedman, Leander Blanden, William E. Warren, George B. Connor, Master Richard Brantley, Sarah Kyles, Edith Bowers, Arline M. Bennett, William E. Morrisey, W. J. Schultz, Mortimer Sargent, Katherine Rober.

The Holden Stock company opened on April 19 in The Devil at the Park, Indianapolis, Ind., for an indefinite stay, as long as business continues good, and then the house will probably fall in line in the moving picture business. Cecil Owen is stage director of the stock company. Marie Curtis leading woman, and Margaret Hagen ingenue. All three were members of the stock company at this house last season.

The Acme Stock company at Everett, Wash., consists of C. O. W. Schultz, manager and proprietor; Albert Walsh, business-manager; Bert Goul, stage-manager; Fred Cobb, artist; Garvin Dorothey, leading man; Ines Clifford, leading woman; Iren McCartney, Olive Spencer, Leda Robinson, Walls Roberts, M. E. Callahan, Frank Bogardus, Clide Martin, James Monroe, and Mrs. Wallace Roberts, musical director. This company is located here permanently.

The Wolfe Stock company is permanently located at the Auditorium, Wichita, Kan., and has been successful. The roster is as follows: J. A. Wolfe, proprietor and manager; Fred B. Pickrel, treasurer; Leo C. Bryant, musical director; Lloyd A. Sabine, Herbert Dobbins, Chester Wallace, James Waters, Robert Johnson, George Murdock, Barrow La Page, Grace Huff Wolfe, Jane Morgan, Lizzie Johnson, and Estelle Reeves.

Manager W. B. Rice, of the Majestic Theatre, Fort Wayne, Ind., organized a stock company several months ago, with Wright Huntington as leading man, calling the organization the Wright Huntington Stock company. Later the company was reorganized and named Our Own Stock company, Mr. Huntington leaving to fill other engagements. Our Own company's membership has included Frank Jones, Brickert Nicholson, Hayden Preston, Miss Dunbar, Miss Gillingwater, Miss Dorset, Miss Dickson, and Miss Vance.

The Mable Paige Stock company, at Jacksonville, Fla., came on Feb. 1 and will remain indefinitely, as it has been doing a splendid business. The company is composed of Mable Paige, Florence Hill, Amy Laird, Roma Octava, Edna Watson, Edward Lawrence, Earl P. Adams, Clarence Chase, Harry Castle, Sam Watson, John B. Whiteman.

The Peruchi-Gipsen Stock company has opened at Dixie Theatre, Jacksonville, Fla., and it is expected that they will remain about four weeks longer.

The Nancy Boyer Stock company (Popular Amusement Company, managers) will open a Summer stock season at Battle Creek, Mich., on May 2.

The People's Stock company, under direction of Will A. Peters, expects to run during the Summer at the old Tent Theatre, San Antonio, Tex. It will play comedy, farce and melodrama, with specialties between acts.

The Lyric, San Antonio, has opened with the Barry Stock company for an indefinite engagement. H. P. Street, proprietor of the Lyric, will manage the theatre himself.

Cook Stock company is located permanently at the Hartford Theatre, Hartford, Conn. Charles Emerson Cook is manager and Harry L. Reichenbach business-manager. The roster includes Florence Smythe, John Milton, Royal Tracy, Bert Walters, Augustus Balfour, Florence Barker, Dakota Beitch, Eleanor Cary. Plays presented are emotional drama, costume and light comedy.

The Auditorium Theatre at Winfield, Kan., A. J. Pettit, owner and manager, opened for a Spring and Summer season on March 22, with the Curtis Stock company. This company will alternate with the White Stock company. Vaudeville will be given, with three changes of bill each week.

Manager Bertram C. Whitney has contracted with Milton and Sargent Aborn for a month of the English Grand Opera company at the Detroit Opera House, beginning early in May. It is Mr. Whitney's intention to give three matinees weekly during the engagement and to present two operas each week. The season of grand opera will be followed at the same theatre by the Aborn Comic Opera company.

J. H. Brown has organized a Summer stock company for Fairbanks, Minn., to be known as the Lyric Stock company.

Following a successful all-season stock venture in Rochester, N. Y., Vaughan Glaser and his well-chosen company made a tour of the principal Canadian towns. On April 4 he reintroduced his company to his Detroit clientage at the Lyceum Theatre, beginning a three months' engagement and opening with The House of a Thousand Candles. In ten weeks last year Mr. Glaser drew into the treasury of that house a sum exceeding $50,000.

As usual, Manager Lovenberg, of Keith's, Providence, R. I., will have another stock company to begin its season the latter part of May. A number of last season's favorites will be re-engaged. Other than the re-engagements of last season's favorites, no engagements for the Albee Stock company have been made, owing to the fact that Manager Lovenberg has been waiting to secure his new players through the new Producing Stock Managers' Association, of which he is first vice-president and a member of the Board of Directors, from whom he will also secure his plays.

The Manhattan Stock company, Jack Parson, manager, will again be at Reeves Park, Fostoria, O., this Summer. The company has been very popular at this park for the past two seasons.

NOTES - OF - THE - AIRDOMES

A company has been organized under the laws of Kentucky, known as the American Luna Dome Company, capitalized at $50,000, with headquarters in Louisville, to build Luna Domes, or Summer theatres in leading cities where the company is not already operating. The company is headed by James L. Glass, who is general manager, and associated with Mr. Glass is H. L. Breinig, of Terre Haute, Ind., and J. W. Apperson, of Memphis, Tenn. Luna Domes are now being built in Louisville, Ky., and Memphis, Tenn., and work at Indianapolis has just begun. Contracts have been made with William Morris, of New York, to furnish the attractions, and the houses will be run as high class places of amusement under the direction of the American Luna Dome Company. The houses are so constructed that they can be closed up in the Winter time and used as regular theatres, but it is expected their best patronage will be during the Summer months, as the Luna Dome is essentially a Summer theatre. The plans were all drawn by James L. Glass, and the buildings are built of steel, concrete and fireproofing materials. They are located in the business sections of the cities where they operate and afford every convenience found in any modern place of amusement.

W. R. Bell will open the Airdome at Independence, Kan., May 15, with such a strong line of attractions that the resort seems bound to surpass even last Summer's success.

The Airdome at Dubuque, Ia., J. Rosenthal, manager, will open with the coming of the warm weather, playing comedy and vaudeville.

The Woolworth Roof-Garden at Lancaster, Pa., will offer vaudeville during the Summer, under the management of Charles M. Howell.

The Airdome at Arkansas, Mo., J. Frank, manager, will present musical and dramatic companies during the coming season.

The Jefferson City, Mo., Airdome, W. W. Edwards, manager, will open its regular Summer season May 17, and is booked solid. It is a very popular place of amusement.

Manager Garfinkle, of the Auditorium, Waco, Tex., has erected an open air theatre for his Summer patrons and will give his first performance May 1 or earlier. It is called the Royal, and will seat 1,500 people.

The new Airdome at Jonesboro, Ark., to be known as the Olympic Gardens, is nearing completion. It will be under the management of Manager Sinclair, of the Empire Theatre and the Grand. The stage dimensions are: Height, 40 ft.; width, 50 ft., and depth, 30 ft. The proscenium is 20 x 25 ft. Manager Sinclair and Bleich and Mack, of the Grand and Lyceum, are the owners of the new amusement place. The policy of the Grand will be changed from moving pictures to high class vaudeville.

A new Airdome is in course of construction at McKinney, Tex., of which Jesse Warden will be owner and manager. Mr. Warden will probably install a stock company therein.

It is understood that Manager Brown, who controls two prosperous moving picture houses in Texarkana, Ark., has leased the Airdome in that city and will make it an attractive amusement resort this Summer.

The Airdome Theatre at Wichita, Kan., will open its season June 1, under the direction of H. L. Marthing, manager of the Crawford Theatre.

J. A. Irwin, of Peru, Ind., formerly manager of Boyd Park, is to open an Airdome in South Peru.

Manager M. E. Rice, of Fort Wayne, Ind., will open his Airdome Theatre, this being his second season, and offer vaudeville.

The Airdome at Poplar Bluff, Mo., managed by H. N. Showalter, of the Fraternal Opera House, will open May 17. It is one of the best in the South.

The Airdome at Winfield, Kan., under the management of George G. Gary, will open in June and through the Summer will offer, for runs of two weeks each, stock companies engaged through the Roy Crawford Circuit.

The Airdome at Fort Madison, Ia., will open for the Summer season under the same management as last season, W. Ebinger having enlarged the seating capacity and added a canvas roof for bad nights.

Manager McGhie, of Columbus, Kan., will soon begin work on an Airdome, to be opened about May 15. It will be one of a circuit of six, and will show dramatic and musical attractions three nights each week and moving pictures the other three nights.

The Airdome at Lawrence, Kan., will be enlarged and will open about May 1 with regular theatre performances. It was run the latter part of last season very profitably. The Parker Amusement company will be in town for a week during the month of May.

Captain W. D. Ament, an experienced and successful man in the amusement business, will open the Airdome at Jackson, Tenn., May 3. He has leased a lot in the heart of town and will erect a tent accommodating 1,200 people and will produce high class popular price amusements for the Summer, consisting of drama, opera, musical comedy, vaudeville, etc. His season is about half booked for the Summer.

In an Airdome at Cedar Rapids, Ia., the coming Summer the Morgan Stock company, J. D. Morgan, manager, will be the attraction, remaining throughout the warm months.

The Airdome Amusement Company, with headquarters in Washington, D. C., will conduct this Summer a circuit of eight airdomes in as many cities and towns throughout Western Pennsylvania, Ohio and West Virginia. The company's airdomes will open simultaneously on May 30 in Washington, McKeesport, New Castle and Homestead, Pa., Wheeling, W. Va., and Steubenville, East Liverpool and Youngstown, O. The airdomes will vary in seating capacity. That in Washington will furnish seats for 1,500, of which 1,000 are 10-cent bleachers. The remaining 500 seats will cost 20 and 30 cents. Eight especially organized repertoire companies will go over the circuit, playing two weeks at each airdome, presenting from six to eight plays, with vaudeville features between the acts. The stages of the airdomes will be equipped with new scenery, while special scenery will be carried by the companies. When rain comes before the close of the second act rain checks will be given out. On the opening day in Washington, the Fernberg Stock company will play. Then at intervals of two weeks each will appear the Lattmar and Lee company, Taylor Stock company, Clara Turner company, Morgan Pepple company, Mayme Gardner company, Virginia Goodwin company, and the Harcourt company. These companies are composed of both Eastern and Western organizations and are expected to prove of much more ability than the average repertoire organization. F. R. Hallam is the president and manager of the Airdome Amusement Company. A. D. Mair is also prominently identified with the enterprise.

An Airdome is to be erected in Mexico, Mo., in a principal part of the city, with a seating capacity of 2,000. It will be thrown open about May 15, and will be on the same circuit with Cairo, East St. Louis, Bellville, Popular Bluffs, Fayette, Trenton, and Columbia, cities in that vicinity. It will be under the direction of Manager Waterman and Robert Sherman will be the booking manager.

The Airdome at Linton, Ind., will open about May 1 under the management, as heretofore, of "Billy" Palmer. Admission will be ten cents, and the policy of last season will be continued.

A new Airdome is projected to open at Washington, Pa., May 30, owned and operated by the Casino Company, of which F. R. Hallam is general manager, with the main office in that city. This company operates airdomes in western Pennsylvania, eastern Ohio, and West Virginia, comprising the cities of New Castle, Uniontown, Pa.; Wheeling, W. Va.; Steubenville, Youngstown, and East Liverpool, Ohio. North Franklin Street is the site chosen for this new enterprise. The dimensions will be 110 feet deep, 78 feet wide, and the seating capacity 2,000. A. D. Mair is the local manager, and Washington, with its population of 30,000, will be a strong addition to this circuit, which will be known as the Airdome Amusement Company. They will play repertoire exclusively (two week stands), and are very nearly booked solid for the season.

The Airdome Theatre, at Alton, Ill., under the management of W. M. Sauvage, will open on May 23.

An Airdome will be erected this season on the vacant lot in front of the Park Theatre, Henderson, Ky.

Roland G. Pray, business manager for the Aborn Opera company, is at his home in New Bedford, Mass. Mr. Pray was in advance of Henry Miller's The Great Divide last Fall, but closed in the West to join the Aborn singers.

C. W. Finney, Alton Davis and Punch Riddle, of Anderson, Ind., left recently to join Gentry Brothers' Dog and Pony Show.

Lawrence Cromer is with The Broken Idol.

The new Airdome at Palestine, Tex., opened April 20, with Timothy O'Connell as manager and under the direction of the Palestine Airdome Company. The seating capacity is 1,000, and a full equipment of scenery has been purchased from the Kansas City Scenery Company. Motion pictures and vaudeville from the McAdams Circuit will be the attractions.

The Park Airdome at Butler, Mo., has changed hands, and its future policy has not yet been decided upon.

The Pastime Amusement Company, Charleston, S. C., is perfecting plans for the erection of an Airdome on the corner of St. Philip and Wentworth streets, in that city, to cost about $2,500 and seat about 1,000 people. It will put on musical comedy, opening the first of May.

The ACTORS' SOCIETY.

WHEN, in 1894, the Actors' Society of America was formed it announced as its object the "promotion and improvement of the actors' calling and its condition by mutual benefit, dramatic, artistic, economic or social means," and in the organization's fifteen years of existence it has adhered strictly to that commendable object and has accomplished much. The task to which it applied itself was no easy one. The time is still easily within the memory of present-day players when the banding together and organization of actors into a large, powerful and helpful body was hardly dreamed of and was considered by many, for divers reasons, to be impossible. The regrettable lack, on the part of actors as a whole, of any sound business sense was persistently pushed forward as an argument by those who were either too indifferent or too lazy to interest themselves, to prove how unstable such an organization would be, even if its projectors succeeded in once launching it. This argument is one of a hundred fallacies concerning actors. Players no longer lead an existence of picturesque vagabondage, of which the "old timers" are fond of talking, and in many actors are the makings of good "business" men. Pessimistic forebodings proved no discouragement and the good the society has accomplished has been the reward of the little group of men who had the courage of their convictions and the welfare of their fellow players so sincerely at heart that they bravely "took the chance"—and won out.

What Has Been Accomplished.

The organizers of the Actors' Society, in 1894, were George D. McIntyre, F. F. Mackay, William Courtleigh and Israel Washburn. This quartette kept its object squarely in its mind and adopted for the society's motto the word conspicuously displayed on its seal—Equity, standing for fair dealing and square support for all of its members from the greatest to the most humble. And that motto has influenced all transactions in which the Actors' Society had a share. In 1896 the society was incorporated under the State laws.

To its members the society is a good friend. The grievance of one becomes the grievance of the whole, and no wrong or oppression is so small that the organization won't work to right it. It is never unpleasantly aggressive, and the improvements it has brought about in the profession have been accomplished rather by the bringing to bear on the particular case of sound common sense and square arbitration. It has obtained for its members thousands of dollars in back salaries unpaid by delinquent managers, and by so doing has saved members the big expense of numerous counsel fees. It has improved the sanitary conditions, on the players' side of the footlights, of many theatres throughout the country against which some traveling company had entered a complaint. It has compelled careless or indifferent managers to live up to their contracts and takes it for granted, in turn, that its members will not affix their signatures to a contract unless they mean to keep it to the letter. It strives to have the feeling between manager and player one of amity, respect and good feeling, and is always to the fore to peaceably adjust differences. Although now the society has no sickness fund or death fund, nor any fund on which to draw to aid aged members, it is the hope of many intimately connected with the organization that some time such resources may be at its disposal.

President Wise's Ideas.

Apropos of the society's aims and its position on the contract question, President Thomas A. Wise recently said to the writer during an interview in his dressing room at the Bijou Theatre, "One of the several things we want to do is to bring the actor to a realization of his own importance. In many ways actors resemble a flock of sheep. They lack initiative—they seem always in need of a competent leader. Because an organization of the forces was needed, the Actors' Society was founded. The society has accomplished for its members a world of good, and we always welcome suggestions which show us wherein we can go even farther. We will leave nothing undone to better the condition of the profession, to make our organization stronger and be of general good use to our members. Somehow or other, actors always seem too eager to accept engagements. In this haste to take anything or everything they lack discrimination, and managers, accordingly, act sometimes as if the awarding of a role was the bestowal of a great favor. The actor is a commodity absolutely necessary to the manager, and if our society brings to the actor a correct sense of his own importance we will have realized one of our aims. The managers are organized; they have their Managers' Association. The actors, too, should be organized. The unionism of actors, in the sense of a labor union akin to those organizations of mechanics and artisans, with all their harsh and dictatorial measures, is a thing I don't believe in. Every man has a right to run his own business, and arbitration and peaceable measures accomplish more than severity and force. But an association of actors for mutual help and benefit, maintaining the friendliest relations between the managers, producers and actors, is a help to all of these factions, and that's what we want our society to be. Salaries now are good; better, in fact, than at some periods in our memory. The half-salary evil is one, by the way, that the society and all actors would like to see remedied. It has long been the custom of managers, a large majority of them, to pay only half salaries during Holy Week and during the dull Christmas period. Others have gone even farther than this, and if, for instance, they stage a production early, before the beginning of the regular season, they work the company on a half-pay basis until about the middle of September. Actors shouldn't be too eager to sign such contracts and should affix their signatures only after carefully reading the document and thoroughly understanding it. Stricter business methods should be bred among actors."

The Headquarters.

The society's building at 133 West Forty-fifth Street, owned by the organization and valued at $50,000, is a comfortable looking four-story brown-stone building, admirably located in the heart of the theatre district. The first floor is given over to the executive offices, a general reception room and a large library. From his desk in the main office Secretary George Seybolt directs the daily work of the society, the active "man at the helm." It is Mr. Seybolt who has built up the society's engagement department until it stands well at the head of the city's theatrical agencies, and who has brought it to the point where it is a boon to the society's members. Across the room from Secretary Seybolt's desk is that of H. Nelson Morey, the society's assistant secretary, and an indefatigable worker in its behalf. In the engagement department the secretary has the assistance of Mrs. Seybolt (Eleanor Lyons), who has proved herself so capable and well fitted for the post as any of the many women engaged in such work in the numerous engagement agencies along Broadway. In the reception room is the post office, where members may receive their mail or have it forwarded to them while on the road. One of the advantages of membership is that one obtains a permanent New York address. In the rear of the first floor is the library, a long, attractive room lined with well stocked shelves and set about with comfortable chairs and large tables bearing the current periodicals. Here, too, are desks where members may attend to their correspondence. The library is a well chosen one and is almost as complete with fiction as with volumes of dramatic history. Shakespeare occupies a prominent place, and President Wise's recent gift of a "History of the Stage," in many volumes, is a valuable addition.

On the upper floors of the building are the quarters of the newly renamed Society of American Dramatists and Composers and the Actors' Society's comfortable "lounging" room, where men members may play non-gambling card games, chess, etc. As President Wise says, "The building is a boon to our members. It is an ideal meeting place. For the women of the profession it does away with the necessity of using hotel parlors for appointments; to the idle actor a floor devoted to decent card games, chess, etc., and a comfortable library makes it unnecessary for him to lounge away his spare time in hotel lobbies or bars. One can write one's letters there, and the society, too, furnishes its members with a permanent New York address. If an actor has been offered a part which he thinks does not fit him, at the society he can come across a fellow player for whom he thinks the role is better suited. Many engagements have been obtained in this way."

Of the society's financial condition it is possible to speak hopefully. It is out of debt, several months of good business, prompt payment of dues, and the coming in of many new members having made it possible to erase old debts. The benefit performance of A Gentleman from Mississippi at the Bijou last November netted $1,100 and helped greatly toward that end. There is a $10,000 mortgage on the society's building, but it is hoped, and the prospects are that the hope will be realized, if hard work on the part of the officers and directors count for anything, that that, too, will be wiped out. To defray expenses it is necessary for the engagement department to charge a commission for engagements obtained. Members are charged 33 per cent. of the second week's salary and non-members 50 per cent. With a greatly increased membership it is hoped that some time the department will be enabled to secure engagements at no cost to members. Next week, Friday afternoon, May 7, at the Hudson Theatre the society will have its annual benefit and indications point to a successful and profitable performance. The society's initiation fee is ten dollars, the annual dues five dollars, and life membership fifty dollars.

Many recent innovations of the society are of interest. Monthly meetings, for instance, are held, on convenient Sunday evenings, when the members assemble to hear addresses by men famous in the field of the drama or her kindred professions, with agreeable musical interpolations by talented members. These meetings have been addressed by Augustus Thomas, Eugene Presbrey, F. F. Mackay, Wilton Lackaye, the Rev. John Talbot Smith and many other men equally distinguished in their respective callings. The women members of the society, too, have musicales of their own twice a month, when questions of moment are taken up and discussed and prizes paid for the society's recognizance. There have been two or three of the latter this season, and they have been immensely successful and prosperous. Constance Collier, Wilton Lackaye and Edith Ellis Baker have been among the guests of honor and the lists of those present contain practically every player of note playing in town or hereabouts at the time. Another important venture of the society's Winter was the production at Wallack's Theatre of Elizabeth Robins' votes for Women, the English "suffragist" play. The Play Reading Committee, organized last Autumn, has covered much ground, and in the material submitted to it by unknown authors it has discovered some manuscripts of real promise.

Secretary George Seybolt.

Officers and Membership.

The officers of the Actors' Society at the present writing are Thomas A. Wise, president; Fanny Cannon, vice-president; George Seybolt, secretary, and George T. Mooch, treasurer. The Board of Directors are Ralph Delmore, chairman; Thomas A. Wise, Fanny Cannon, George Seybolt, George T. Mooch, William Courtleigh, Edward McWade, W. D. Stone, Mary Shaw, H. Nelson Morey, Edmund Breese, George Stuart Christie, Harold Hartsell, Richard Carroll, Wilfred North, Frederick Watson, Georgie Earle, John Stokes, Theodore Friebus, Malda Craigen and Edwards Davis.

Attached herewith is a list of the society's members. (Restricted to names of members who are in "good standing," with dues paid at the time of writing.) The requisite for admission to the society is that the "applicant must have had at least sixty weeks of actual experience, or must have been in the profession three years and a resident of the United States six months." By a special arrangement, any member of the Actors' Association of London is accorded guest privileges for one year, that association extending similar courtesies to members of the Actors' Society of America. The appended list will be found to contain many of the best known and most dignified names in the players' profession:

David Abrahams, Lionel Adams, Sol Aiken, Spottiswoode Aitken, John Alden, George Alison, Archie Allen, C. Leslie Allen, Joseph Allen, Richard Allen, Joseph Allenton, M. L. Alsop, Anthony Andre, Albert G. Andrews, Frank Andrews, Wm. C. Andrews, Albert Andrus, James K. Applebee, Roy Applegate, Edward Archer, Harrison K. Armstrong, John R. Armstrong, Verner Armstrong, George Arliss, Nathan Aronson, Anton Asher, Edward Abbot, Ernest Allen, Laura Alberta, Lillian Alexander, May Anderson, Agnes Ardeck, Lorena Atwood, Fannie Argyle, Ricca Allen, Florine Arnold, Patty Allison, Gertrude Augarde.

Charles Balsar, Edwin Barbour, Mac M. Barnes, George Barr, Herbert Barrington, Julien Barton, Edgar Baume, William Bechtel, Charles J. B. Bell, William Belfort, Joseph T. Belmont, Allen Bennett, John Birch, James A. Bliss, Sheridan Block, Frederick Bock, Benjamin Bradbury, Henry P. Botter, Malcolm Bradley, Charles Bradshaw, Charles Brandt, Edwin Brandt, Louis Bresen, Avon Bryer, Kirk Brown, Pickering Brown, W. A. Brummell, Henry Buckler, Charles J. Burbidge, Morris Burr, W. J. Butler, John P. Brawn, Stuart Rodger Beebe, John A. Boone, Reginald Barlow, Clem Bevins, Gideon Burton, Frank Burbeck, Francis M. Bail, Edwin Barrie, Frank Brownlee, Edwin S. Belden, Russell Bassett, W. P. Burt, Francis J. Boyle, Hallet Bosworth, Ralph Belmont, Edmund Breese, Joseph Brennan, James Burrows, Frederick Burton, Julia M. Bachelder, Marion Ballou, Ethel Barrington, Helen Beaumont, Valerie Bergere, Aileen Bertelle, Julia Blanc, Clara Blandick, Dora Booth, Ada Boshell, Alma Bradley, May Bretonne, Maggie Breyer, Ina Brooks, Kathryne Browne, Ethel Browning, Kate Bruce, Annie Buckley, Emma Butler, May Buckley, Harriett Brent, Ella Hattan Bates, Janet Beecher, Helen Billings, Donah Benrime, Amelia Bingham, Anna L. Bates, Gertrude Bambridge, Nella Bergen, Lenora Bradley, Alfa Perry Byers.

S. F. Cairns, Edwin Caldwell, Raymond Capp, Charles Carter, Paul Casenouve, Charles Chapelle, William Chatterton, Geo. S. Christie, Charles Dowe Clark, J. Leonard Clark, Chas. D. Coburn, Arthur L. Coglizer, Harold Cobill, Samuel Colt, Walter Sothern, John Palmer Collier, [illegible] H. Conlan, W. J. Constantine, Charles J. Cutler, Frank Currier, Charles G. Craig, H. Ogden Crane, J. K. Cohan, Wilton Cullington, John Cumber, Jack Cumber, William Currier, Lionel Clark, Fred A. Clarendon, Edward F. Carroll, Jack Chapman, William Courtleigh, W. H. Crane, Henry Clapp, Charles H. Crosby, Colin Campbell, Eddie Collyer, Peggy Conway, Louise Carter, Ray Cobb, Stan Coleman, Grapewin Carrollton, Florence Coventry, Hallie Crafton, Marie Curtis, Edith H. Crosby, Grace Cahill, Mrs. Charles B. Craig, Ralph Campbell, King Carleton.

George Hudson, James Daly, Stanley Dark, Wilfred Dunbell, Dore Davidson, Edwards Davis, Wilson Day, Ralph Dean, Charles Dalzell, Ralph Delmore, Del De Louis, Will J. Deming, Allen Desmond, Herbert E. Denton, Arthur De Vey, Charles Dickson, Hector Dion, Maurice Drew, Jack Drumier, John Drury, E. L. Duane, Owen M. Dunn, William H. Dupont, Robert Dalton, Henry E. Dixey, Lawrence Dunbar, J. Hammond Dalley, Henry Duggan, Frank Darien, Frank Dickeson, Leonie Lorimer Deane, Gertrude Dawes, Emily Dodd, Iva Dunnetts, Jessy Dunbar, Laura Davis, Marie De Trace, Mrs. H. C. De Mille, Charlotte Wade Daniel, Catherine Depont, Lois Downin, Alexia Durant.

Oscar Eagle, Mark Ellsworth, J. J. Elwyn, Edw. H. English, Harry English, Harry B. Eytinge, Edward Ellis, Frederick Esmelton, Edwin T. Emery, Louis Eagan, Thomas W. Emery, Frank J. Ely, Lee D. Ellsworth, Albert Eandolo, Louis J. Epstein, Carl Ecbstrom, Paul Everton, Georgia Earle, Ida N. Ellis, Jane Evans, Clara Everett, Carrie Euler, Agnes Earle, Maxine Elliott.

J. J. Farrell, Geo. F. Farren, F. A. Ferguson, Raymond Finlay, Alfred C. Fisher, Charles Fleming, Frederick Forrester, H. H. Forsman, Herbert Fortier, Lester R. Franklin, William Frederick, Theodore Friebus, William Friend, Louis Frohoff, Carl Fey, Romaine Fielding, Evelyn Faber, Marie Falls, Katherine Fisher, Kate Woods Fiske, Minnie Maddern Fiske, Margaret Fitzpatrick, Kate Fletcher, Minerva Florence, Frances Florida, Isabelle Fenton, Marion Frederic, Florence Falkin, Mrs. Lettie Ford, Pearl Ford, Florence Foster.

Alexander Gaden, Robert Gemp, William H. Gerald, John E. Gilbert, Claude Gillingwater, Frank Gillmore, Charles A. Goettler, Oscar Graham, John Henry Green, Joseph Greene, Arthur W. Gregory, Louis R. Grisel, William J. Gross, Thomas W. Goodwin, Thaddeus Gray, William E. Gladstone, Sydney Greenstreet, Joseph R. Grismer, George Girard, Belle Gaffney, Alberta Gallatin, Grace Gibbons, Katherine Gray, Grace Griswold, Helen Greaves, Dora F. Goldthwaithe, Florence Gale, Lelia Cantne Gray, Maude Gilbert, Jessie Graham, Pearl Gray.

Mark Harrison, Norman Hackett, William F. Haddock, Robert T. Haines, Seth Cabel Halsey, Daniel R. Hanlon, Leo Hardman, Frederick Hardy, Edward Harrigan, Harold Hartsell, Frank C. Hartwell, Laurens Hascall, Harry Hawk, J. Charles Haydon, Fred G. Hearn, M. L. Heckert, Louis Hendricks, T. E. B. Henry, Charles D. Herman, John C. Hickey, Warren F. Hill, Harry S. Hilliard, O'Kane Hillis, Herman Hirshberg, Emil Hoch, William T. Hodge, Edwni Holland, Alfred Hollingsworth, Rapley Holmes, Regan Hughston, Otto Hoffman, Edward W. Hume, T. Hays Hunter, J. J. Hyland, Lindsay J. Hall, Alf. Helton, Howard C. Hickman, Robert Hyman, Harry K. Hamilton, Robert Hilliard, Mark Harrison, Leonard Howe, Philip Hamlin, Richard Hayden, Thurston Hall, George Drury Hart, George Holland, Eugenie Hayden, Emma Haymer, Marion Holcomb, Helen Holland, Anna Hollinger, Lillian Hale, Florence Huntington, Mary Horne.

Wallace Jackson, Charles James, True S. James, Frank E. Jamison, J. Duke Jaxona, Tefft Johnson, Menifee Johnstone, Walter Fred Jones, M. J. Jordan, Francis Justice, Franklin Jones, Harry Jackson, Florence L. Johnstone, Isetta Jewel, Bertha Jullan.

Henry Keane, Theodore Kehrwald, Charles Noble Kingsley, Cecil Kingstone, J. Francis Kirke, Adelbert Knott, Frank J. Kirke, James Kirkwood, Gerald King, David Kirkland, Mattie Keene,

STAGE VETERANS ENTERTAINED.

The scene above depicts a number of stage veterans, residents of the Actors' Home on Staten Island, on the first theatrical outing ever taken from that institution. They don't go to the play, for, if they attended a night performance they could not get back to Staten Island before the hour set for closing the doors of the Home. And if they were to go to matinees they would have to miss dinner at the Home. William Hodge, of The Man from Home, had the oldtimers as his guests at a matinee recently at the Astor Theatre, and immediately following the performance the stage was transformed into a dining room and everybody enjoyed a fine dinner. Those at table, from left to right, are: Harry Irving, who, twenty years ago brought Mr. Hodge how to apply his make-up; Mr. Hodge, Daddy Bauer, who was reader for I. C. M. Bellew, father of Kyrle Bellew; Mrs. George Morton, a vaudeville dancer of celebrity two decades ago; Haggard, the oldest living advance agent; Isaac Williams, who played in 1866 at a theatre at Broadway with the San Francisco Minstrels; Mrs. Rachel Brennan, who twenty-five years ago sang Irish songs in a peasant of Ireland; George Morton, who danced long ago with Mrs. George; Charles Morris, only survivor of the Morris Brothers' Minstrels, of Boston; Mrs. Nick Forrester, who was leading lady with her husband, a star now almost forgotten; Fred Du Bois, who was stage manager for the Frohmans and Mrs. Leslie Carter until age compelled his retirement; H. T. Clifton, who in 1878 was a matinee idol at Wood's Museum, which later became Daly's Theatre, New York; Mrs. Frank Cotton, known to the stage as Maudine Haverly, a contralto with Dion Boucicault; Eddie Wilson, another well-known old-timer, and Tony Rice, manager during the Civil War of the Mobile, Ala., Theatre.

THE ACTORS' FUND.

The List of Life Members Has Recently Shown a Rapid Growth.

On September 14, 1882, A. M. Palmer, Edward Harrigan, William Henderson and William H. Mallery registered as life members of the Actors' Fund of America, the first members of the Fund to enjoy that distinction. That quartette heads a lengthy list of famous names, for in the intervening twenty-seven years the life membership list has shown steady growth. In no single year, however, have so many names been added as in the present year, when, for instance, in the short space of eight weeks, twenty-two names were added, making a total now of 304 life members. It is hoped, and there is little doubt but that the hope will be realized, that this number will reach one thousand by Thanksgiving of this year, the beginning and end of the annual membership year. A few weeks ago it was suggested by William Harris that an attempt be made to increase the number of life members to two thousand, which, at fifty dollars each, would mean $100,000, that amount to be placed in a sinking fund, the interest only to be used. By paying fifty dollars for a life membership in the Fund, therefore, a member's dues of two dollars would be earned each year by investment of the original amount. Thomas McGrath, speaking for the Fund, hopes that members of the profession will think seriously of the life membership proposition, as it saves them the possible annoyance of having to pay the two dollars each year and also puts the Fund on a sound financial basis. The Fund has extended to THE MIRROR an expression of thanks for its efforts on the Fund's behalf.

In the appended life membership list asterisks denote deceased members:

Henry E. Abbey,* Edward Abeles, Mrs. Ed. S. Abeles, Charles L. Ackerman, Edward Ackerman, Sigmund L. Ackerman, Millward Adams, Hattie Adams, Louis Aldrich,* Viola Allen, Albert G. Andrews, Maclyn Arbuckle, Jas. J. Armstrong, Joseph Arthur, Mary E. Barbar, H. C. Barnabee, Lawrence Barrett,* Ethel Barrymore, E. G. Barton, Marie Bates, Blanche Bates, George A. Beane,* Louis C. Behman,* Fred Belasco, David Bidwell,* Charles A. Bigelow, David S. Bispham, Edwin Booth,* Andrew Boyd, Theodore Bromley, Joseph Brooks, Christopher Bruno,* Laura Burt, James J. Butler, Kate Byron, Julius Cahn, James L. Carhart, Thomas B. Clarke, Kate Claxton, Estelle Clayton, Samuel Colville,* Mrs. Samuel Colville, Sadie Connolly, Hiarich Conried, Morton L. Cook, Fraser Coulter, William Courtleigh, Benoit Coquelin,* Lotta M. Crabtree, Sydney Cowell, William H. Crane, William H. Cressy, W. H. Compton, Jas. H. Curtin, Charles C. Curtiss, Charles Burch, Peter F. Dailey,* Charles Dalton, Phoebe Davies, Gleemore Davis, Will J. Davis, Henry Dazian, Jefferson De Angelis, Frederic De Belleville, Ralph Delmore, Henry E. Dixey, John Drew, Juliet Durand, Robert M. Eberle, Joseph Edelstein, Samuel Edwards, Alf. Ellingshouse,* Maxine Elliott, Mrs. Jos. Elverson, Jr., J. K. Emmet,* J. Gordon Emmons, A. L. Erlanger, Agnes Ethel,* Isabella Evesson, Wm. R. Feelyattr, E. M. Field,* Louis Fields, Harrison Grey Fiske, Minnie Maddern Fiske, Israel Fleishman,* William J. Florence,* Charles B. Ford, man,* John A. Forepaugh,* Thomas K. Fraser,* J. Henry French,* Charles Frohman, Daniel Frohman, Robert Fulford, Mrs. G. H. Gilbert,* William Gillette, William J. Gilmore, Elders Goldthwaite, Nat C. Goodwin, J. J. Gottlieb, Joseph Gottlieb, Maurice Grau,* Henry Greenwall, Jos. P. Grismer, James K. Hackett, Charles P. Hall, Martin W. Hanley, Edward Harrigan, Henry E. Harris, William Harris, A. P. Hartz, Harry Harwood, Edward J. Hasson, Ernest Hastings, Carl A. Haswin, Frances Haswin, R. C. Hawkins, Al. Hayman, Alf. Hayman,* William Henderson,* Ettie Henderson, Frank R. Henderson, Ben Hendricks, James A. Herne,* Alexander Herrmann,* Gus Hill, Earle Remington Hines, Wm. F. Hoey,* W. W. Holland, Jos. J. Holland, Edward A. Homan, De Wolf Hopper, Bronson Howard,* Nellie Howard, Ernest E. Howell, Charles H. Hoyt,* Frank M. Hoyt, Raymond Hubbell, Joseph Humphreys,* Richard Hyde, Richard M. Hooley,* Joseph Haworth, Sir Henry Irving,* Evangeline Irving, Isabel Irving, Frank R. Jackson,* H. R. Jacobs, Maurice Jacobs, Louis James, Mrs. Louis James, Joseph Jefferson,* Henry A. Jones, Gyori Juliska,* Thomas W. Keene,* B. F. Keith, Herbert Kelcey, Gertrude Kellogg, James L. Kernan, Katharyn Kidder, Jennie Kimball,* Josephine Cameron King, Marc Klaw, Charles Klein, Edwin Knowles,* Mrs. Ernestine Kreling, Howard Kyle, James Lachaye, Wm. H. Langton, Lillian Langtry, Arthur R. Lawrence, Walter Lawrence, W. H. Leahy, Maggie Le Clair, Martin Lehman, Rosa M. Leland,* Rose Levere, William H. Lewers, Ada Lewis, Dave Lewis, Jacob Litt, Prince Lloyd, Samuel Loverich, Andrew Mack, Marshall H. Mallory, Harry Mann,* Louis Mann, Richard Mansfield,* Mrs. Richard Mansfield, Robert B. Mantell, Sadie Martinot, Melville Marx, Edwin E. Mayo,* Rose Melville, Charles Meyer, M. E. Meyer, Morris Meyerfield, Thomas E. Miaco,* Henry C. Miner,* Maggie Mitchell, Henry Miller, Helena Modjeska,* John Moller, Frank Mordaunt,* Oliver Morosco, Felix Morris,* John Morrisey, William H. Morton,* Theodore Moss,* J. J. Murdock, Peter McCourt, Thomas McGrath, Nellie McHenry, Frank McKee, J. H. McVicker,* Milton Nobles, Dollie Nobles, James O'Neill, Charles O'Hara, Chauncey Olcott, Adele Purvis Onri, S. C. Oppenheimer, Mrs. Beaumont Packard, Albert M. Palmer,* Charles P. Palmer,* Antonio Pastor,* Sig. Giovanni Perugini, Maylin J. Pickering, Augustus Pitou, Annie Pixley,* Cora Urquhart Potter, Horace Porter, Harry J. Powers, James P. Powers, Eugene W. Presbrey, Edwin H. Price, F. F. Proctor, George D. Pyper, William W. Randall, W. H. Rapley, Roland Reed,* Mlle. Hortense Rhea,* Isaac B. Rich,* Augustus Richards, Sydney Rosenfeld, J. Wesley Rosenquest, Isadore Rush,* S. Fulton Russell, S. Fulton Russell, Jr., J. H. Ryley, Cordelia B. Sanford, Frank W. Sanger,* Henry W. Savage, Agnes Booth Schoefel, Cyril Scott, L. H. Scott, Ella Shannon, Wm. E. Shea,* Isabel Glen-Hooke, Winchell Smith, Petro Sosso, Edward H. Sothern, Charles E. Spratt, Rose Stahl, Henry Stanford, Edmund C. Stanton,* A. A. Stewart, Frank V. Strauss, Ralph Stuart, Collin Sturtevant, Ingal Sumner, Ben Teal, Mark Thall,* Sam Thall, Charles W. Thomas,* Walter Thomas, Boris Thomashefsky, Charles H. Thompson,* Denman Thompson, Frederic Thompson, Eugene Tompkins, Sheridan Tupper,* George C. Tyler, D. S. Walker, Al. Wallerstein, Helen Ware, Joseph M. Weber, Felix R. Wendelschaefer, Isaac Wessel, Will West, Trueville L. Whipple, Frank Whitman, Marshall P. Wilder, E. S. Willard, Hattie Williams, E. W. Williams, Percy G. Williams, Francis Wilson, Thomas A. Wise, Sidney Wollett, Mrs. John C. Wood, N. S. Wood, George Woodward, Frank Worthing, H. C. Wyatt, Charles H. Yale.

GOSSIP OF THE TOWN.

P. Levy, manager of the Academy in Reading, Pa., will represent Nathan Appell in his stock company at Utica, N. Y., during the Summer and will return to Reading next Fall.

Arthur Ludham, for the past three seasons advance for the American Stock company, will have charge of the properties at Lake Park Theatre, Canton, O., this season.

Gerome Edwards, of the Detroit actor contingent, has had a very successful season with Chauncey Olcott in Ragged Robin, and it is reported that he will be with the Olcott forces next season.

"Temple Topics," little reading articles concerning the Temple Theatre, Detroit, written by Publicity Promoter John H. Finn, will be published in book form and distributed to the theatre's patrons.

Gossip originating at E. D. Stair's Detroit office concerns a new comedy for Busy Izzy George Sidney.

A. T. Gordon, former partner of the late Morgan Gibney, will be with the Caldwell, Idaho, bank this Summer.

Tom Waldrip, of Caldwell, Idaho, will probably play heavies in one of La Compt and Fletcher's companies next season.

John R. Stirling, who recently acquired management of the Ste. Claire Hotel, Detroit, states that this role will not interfere with his theatrical enterprises. He says that Rose Melville, in his Hopkins, has had a very successful season.

Manager Bertram C. Whitney, of Detroit, states that A Knight for a Day and his other road companies have closed a very good season, and he is well pleased with the theatrical outlook for next year.

Emma Bunting, late of the Earl Burgess Stock company, has been spending some time in San Antonio, Texas, awaiting an engagement to appear on the Greenwall circuit.

The Rev. J. F. Newton, chaplain of the Actors' Church Alliance at Dixon, Ill., has moved to Cedar Rapids, Ia.

James J. Callahan, better known to his Fitchburg, Mass., friends as Nixey, a ball player, has entered into the theatrical field with Richard Carle in Chicago.

Victor Howard, of Buffalo, N. Y., will head his own company next season in a new farce-comedy.

Jessie Bonstelle will return to the Star Theatre, Buffalo, early in May for a stock season there.

The Musical Fiskes (Charles L. and Leta), who are at present touring with Fisk and Imhof's Lend Me Your Wife, will close about May 1 and return to Butler, Mo., for the Summer season. Fisk and Imhof will reopen about Aug. 15 in repertoire, playing fair dates about ten weeks before resuming with Lend Me Your Wife. Fern Van Doren, of the above company, will spend the Summer in Pontiac, Ill.

Manager W. Scott Mattraw, of the City Opera House, Watertown, N. Y., will come to New York in August to complete his bookings. The policy of the house will be to book two first-class productions and one good melodrama each week.

Ernest Harrington, of Princeton, Ind., who has been on the road with his Little Miss Blue Bird company, will travel with his company during the Summer, using a tent.

Fred Mayfield will manage a Chase-Lister attraction this Summer.

J. A. Darnaby, who closed a contract with Le Compte and Flesher to manage the Leulla Morse Stock company in a portable theatre, presenting high class repertoire plays. The theatre will have a stage 40 x 32 feet, with portable dressing-rooms and with running water and all the conveniences of a regular theatre.

J. J. Rosenthal, husband and manager of Kathryn Osterman, is a resident of Toledo, O.

THE ACTORS' SOCIETY—Continued.

Lillian Kemble, Lenora Kerwin, May Kintzing, Louise Kent, Rose King, Ruby Marion Kendall.

William Lawrence, Louis La Bey, Ernest La Croix, Frank H. Rae, George E. Lask, Alex. Leonard, Adolph Lestina, William Lewers, Edward Locke, C. F. Lorraine, Frank A. Lyon, William Lloyd, Ed. J. Le Saint, David Landau, Charles J. Lammers, Harry J. Lane, Edward Le Duc, Lester Lonergan, Theodore Lorch, L. Rogers Lytton, John Wilberforce Lee, Charles Le Barbier, Richard Lyle, Clara Lambart, Carrie Lamont, Lillian Lancaster, Eleanor La Salle, Lucille La Verne, Anna Laying, Bessie Lee, Nellie Lindroth, Lillie Lorrell, Edith Lemmert, Claudia Lucas, Frances Lynn, D. Hope Leonard, Leona Leslie, Blanche Lawrence, Frances Lewellyn, Passie May Lester, Eleanor Lyons, Dorothy Lewis.

T. J. McGrane, John Martin, Will J. Maddern, Thomas MacLarnie, F. F. Mackay, Thomas MacLarnie, Cecil Magnus, Arthur Maitland, Sidney Mansfield, Robert B. Mantell, Bradlee Martin, John Martin, W. C. Masson, E. R. Mawson, Herschell Mayall, George T. Meech, Bert Merket, Don Merrifield, Richard Milloy, Ashley Miller, Horace Mitchell, James Montgomery, Chas. H. Montgomery, Marcus Moriarity, E. W. Morrison, Priestly Morrison, Bennett Musson, Charles Mylott, John H. Mitchell, James C. Mack, Frederick Montague, Charles Mortimer, John Morrissey, Robert Owen Meech, Reginald Mason, H. Nelson Morey, Richard Milloy, Ralph C. Merchant, Albert L. Marsh, Frank R. Montgomery, Charles D. Mackay, W. H. Murphy, Priestly Morrison, Abigail Marshall, Elsie B. Masters, May Maurice, Emilie Melville, Mabel Montgomery, Louise Muldener, Caroline Morrison, June Mathis, Mrs. Felix Morris, Lucia Moore, Lida Merab, Lola May, Irena Manning, Phyllis Morton, Maud Madison, Bertha Morrell, Bert McCann, F. J. McCarthy, John J. McCowan, T. J. McGrane, Charles A. McGrath, Morris McHugh, William McVay, Edward McWade, Robert McWade, Jr., A. F. McLaughlin, John McKee, Frank McCormack, Harry MacAuliffe, John MacFarlane, Maye McKay, Agnes McCarthy.

Charles F. Newson, Edwin Nicander, Guy Nichols, Wilfred North, Wedgwood Nowell, Aubrey Noyes, William A. Norton, De Witt Newing, John W. Noble, George Neville, Lucy Nelson, Miriam Nesbitt, Frances Newall.

Edward O'Connor, John D. O'Hara, Chauncey Olcott, Roland Osborne, Cecil Owen, Charles S. Ogle, Hubert Osborne, J. K. O'Neill.

F. J. Patton, Devore Parmar, Logan Paul, Geo. Paunceforte, Corse Payton, Harry J. Pearson, Williard Perry, Al. Phillips, John J. Pierson, Percy S. Plunkett, Herbert Prior, Lincoln J. Plumer, Henry W. Pemberton, Frank Patton, Edward Poland, Pierre Pelletier.

M. W. Rale, Robert Ransom, Joseph Redman, Louis Reinhart, Bernard A. Reinold, Thos. M. Reynold, George Riddell, William H. Rightmire, Franklyn Ritchie, Harry S. Robinson, Albert Roccardi, Theodore Roberts, Selmar Romaine, Arthur W. Row, Charles Rowan, Harold Russell, James J. Ryan, William F. Ryan, Pliny F. Rutledge, Forrest Robinson, John F. Ryan, Albert Reed, Jack Regan, Ward Rennselier, Frank Richter, Eleanor Radcliffe, Louise Reming, Pearl Revare, Mollie Revel, Genevieve Reynolds, Alice Riker, Aida Rivers, Florence Robinson, Pauline Rona, Virginia Russell, Harriett Ross, Clara Rainford, Cecilia Radclyffe, Katherine Rober, Mary Redmayne, Dakota Reich.

William H. Sadler, John Saunders, Charles M. Seay, George Seybolt, Walter Seymour, Emmett Shackelford, W. J. Shea, Frank Sheridan, Giles Shine, William B. Short, Henry Simon, Joseph Slaytor, E. H. Sothern, Page Spencer, Geo. C. Staley, Charles Stanley, Charles A. Stedman, John Steppling, Ogden Stevens, John Sutherland, W. D. Stone, William Stuart, John Stokes, Frank L. Sylvester, Otis Skinner, William Sampson, Jack Sharkey, Franklyn Searight, Frederick Seaton, Charles A. Stevenson, Harry O. Stubbs, Forrest Seabury, F. C. Shannon, W. G. Slider, Arthur Snader, Richard Sherman, Laurine Santley, Alma Schaefer, Evelyn Selbie, Pearl Seward, Blanche Seymour, Lavinia Shannon, Mary Shaw, Maude Shaw, Josephine Florence Shepherd, Maude B. Sinclaire, Lucille Spinney, Rose Stahl, Minnie Stanley, Engel Sumner, Sarah Sumner, Anne Sutherland, Helen Singer, Agnes Scott, Jessie Shirley, Josephine Sherwood, Marion Sherwood, Lillian Seymour, Emma Salvatore, Amelia Summerville, Howard Sydney, Sara Sumner, Rachel Sterling.

Albert Tavernier, A. M. Taylor, Jay C. Taylor, Wilton Taylor, Paul Terhune, Frederick A. Thomson, Hallett Thomson, Calvin Tibbets, George Henry Trader, Willard C. Tucker, William H. Turner, Royal Dana Tracy, Richard Thornton, Vaughan Trevor, Joseph A. Traxler, Richard Taber, Bessie Taylor, Irene Timmons, Jeanne Towler, Virginia Drew Trescott, Mabel Trunnell, Clara Turner, Charlotte Townsend, Augusta True, Marie Taylor.

Lizzie May Ulmer.

Will H. Vedder, Harold Visard, Frank Vail, Edward Van Sloan, Sue Van Duser, Mabel Vann.

Wilmer Walter, Fred Wallace, William G. Warren, Israel Washburne, Frederick Watson, William Webb, John F. Webber, Frederick Webber, Frank Weed, Walt Whitman, S. S. Wiltsie, Thos. A. Wise, Edward Wonn, Murray Woods, Harold Woolf, Chas. J. Wilson, Thos. Williams, Edward Wade, Wilmott Williams, Clayton White, William Weston, Fenton Wingate, Earle R. Williams, Chas. J. Winninger, Frank J. Woods, John F. Ward, Donald Weldon, Julia Walcott, Isabelle Waldron, Ann Warrington, Rose Watson, Helen Weatherby, Florence Weston, Mrs. Thomas Whiffen, Susanne Willis, Ivah M. Wills, Helene Wintner, Alice Wilson, Gertrude Whitty Wise, Helen Ware, Clare Weldon, Blanche Walsh, Ida Ward, Bertha Welby.

William Yerance, Cyril Young, James A. Young, Berenice Yerance, Lucille Yurke, Frances Young, Virginia Zolliman.

The Season and the Outlook

THE season in New York is graphically and definitely set forth in the article on Plays of the Year, published elsewhere in this number of THE MIRROR. It has been a season of a few striking successes and of many disappointments in plays; but managers are looking forward to better results for next season, and are planning on a scale of enterprise that promises excellent results if the times are to be prosperous in general business. Following are reports of the past season, with notes as to the outlook, from representative cities in all parts of the country. This compilation will well repay perusal, for to the expert eye it will present many matters worthy of consideration:

In New York State.

The theatrical season in Albany has been successful. Manager H. H. Proctor, of Harmanus Bleecker Hall, has played the best companies seen on the road during the season. Mr. Proctor took of the Hall empire June 30, when F. Ray Comstock will assume control of the house. Mr. Proctor will remain in Albany and expects to have his new theatre, the Chateau, completed and ready for occupancy Nov. 1. It will be up-to-date in every particular, fireproof, with a seating capacity of 1,800.

At Rensselaer, patronage at Searight Opera House has not been in keeping with the grade of attractions offered. A smaller number of plays has helped make good business in Optometry. In Hudson the general business has been the poorest in years, though big attractions have fared well.

The result of the season in Plattsburgh has been satisfactory, although the city has not been visited by as large a number of attractions as in previous years. The prospects for the coming year are exceedingly bright, as the Fifth Infantry has returned to Plattsburgh Barracks, and with the soldiers again in Plattsburgh the theatre should do a largely increased business.

Business in general has been fairly good in Binghamton and conditions point favorably to good business the coming season. The Armory Theatre, used in the past as a vaudeville house under the management of Weber and Rush, will change hands about May 10 and will be used as a legitimate theatre, booking under the direction of the Rein Agency. The Lyric Theatre, formerly used as a moving picture show and vaudeville house, will be continued as entirely vaudeville. The Armory Theatre and the Lyric will be under the management of the Crescent Theatre Company, composed of R. M. Hart, M. E. Davidson, and P. Joe Congdon, of Binghamton.

In Buffalo the season in the higher price theatres has been very good, but the popular-price melodramatic houses has suffered in consequence of the hard times.

In Watertown business at the City Opera House has been excellent, and the Orpheum, since it reopened under new management on March 29, has done well. In Poughkill the season has not been disappointing, especially for the better class of attractions.

Business at Lyons was good during the year, and next season promises to be much better, for the New York Central Railroad car shops will be completed by that time, bringing several hundred workmen into town. A rigid policy of one attraction a week has made business in Sodus uniformly good. At Newark the season past was the best known in that town. In Wellsville an average business was done at the Baldwin, while at the Star attendance was not as good as usual.

At Rome no change is contemplated in the management or programme at the Colonial, W. Zimmerman, manager; the Casino, M. Sandusky, manager, nor at the Idle Hour, J. Y. Burns, manager. The Lyric Theatre, E. J. Gatley, manager, will soon close for the Summer. The result of the past season has been good.

The Corning Opera House, Corning, N. Y., E. J. Lynch, manager, closed earlier than usual this season, on April 19, for want of suitable attractions.

Business at the Kingston Opera House, Kingston, has been good.

In Boston and Other Eastern Cities.

So far as Boston is concerned the regular dramatic season will close earlier than usual, and little is yet in store for a Summer season, so that the indications are that greater quiet will reign in theatricals than has been the case in a long time. The thing that promises to make the most difference in local amusement circles is the building of the new grand opera house at the Back Bay, to open early in the new dramatic year. To be sure, it is situated at one side of the city so that geographically it should not interfere with the regular houses, but the general interest that has been taken in the venture and the large numbers who have purchased season tickets, even before a brick was laid on mortar for the structure, means that Boston managers will have to be busy, and that those who have opera investments will think twice before they go to ordinary theatres. Henry Russell, who is the impresario of the Back Bay house, has been abroad for months and is now back again with quite an array of engagements, mostly of an unknown quantity and quality, so that the best outlook comes with the working alliance with the Metropolitan forces of New York, who will exchange singers from time to time in the course of the year.

The Boston has been most in the public view in the course of the season, for it has had a great variety of experiences, starting with a stock company at popular prices, changing to a picture house for a time, returning to high prices under the management of Frohman and Harris, and finally housing the popular Hammerstein grand opera forces. The Tremont has been the house for long runs in Boston this season. The Hollis has had several successes. At the Colonial musical comedy and light opera attractions have ruled the greater part of the year. Long engagements have been the rule at the Park. The Majestic has had a notable year, with such sterling players as Mrs. Fiske in Salvation Nell, Julia Marlowe in her newest play and others to head the list and give artistic tone to the entire year, and a once-extended engagement of John Mason in The Witching Hour. Still more melodrama has been offered at the Grand Opera House, with weekly changes of bill of this nature, all with good patronage. A special feature each week has been the hookless amateur night, which has proved amusing in many ways. The Globe has had much less of melodrama than usual, and has given its patrons more of musical comedy than usual. One new house has been added to the Boston list in the course of the year, the Gaiety, which takes the place of the old Lyceum, and before that the Boylston Museum. This is now on the street level, and therefore it is all the more popular in catching the patronage of the burlesque patrons of the wheel variety. It began in midseason and its success has been uniform.

The theatrical business in Springfield for the past season has been generally satisfactory. The Court Square, the only first-class theatre in town, played from Sept. 1, 1908, to April 1, 1909, 186 performances, which is forty more than in the same period a year ago, there being few open dates in the seven months. Business was generally good. The Gilmore's policy of a week divided between burlesque and melodrama has proved a popular one, and has been maintained now successfully for four seasons. Poli's vaudeville is an established feature of Springfield for eight or nine months in the year, as is his Summer stock company for the other months. This policy will be continued this year. The Nelson, with pictorial vaudeville, has had a prosperous season under S. A. Full.

Business at the various houses in Worcester has been very good for the entire season, which is probably due to the good line of attractions and the fact that this city has not suffered much in the recent business depression.

Business at the Academy of Music, Fall River, the only combination house in the city, has been exceptionally good this season, due to the able management of George B. Wray, and the high-class attractions presented. Very few repertoire companies have been seen there this season, the few popular priced companies have done well. The season will close in June, the theatre remaining dark until August.

Theatrical business in North Adams for the season has not been as satisfactory as some previous years; lack of high-class attractions undoubtedly the reason. Vaudeville has been well supported. There is but one moving picture house in town, and it does but little business, the vaudeville theatre apparently giving a sufficiency of this form of entertainment.

Hathaway's, in Lowell, has had one of the most successful seasons in its history, not only in receipts but in the class of productions. John H. Shannon will remain as manager next season.

In Gloucester business has been generally good at Union Hall Theatre, where a variety of attractions, including high-class drama, repertoire, vaudeville and moving pictures, have been offered. At the Olympia vaudeville and moving pictures have attracted good patronage.

Business at the Academy in Northampton has been good and the attractions of the first rank. In Fitchburg both the Cummings and the Bijou have done well, and will be kept open during the Summer, the former with vaudeville and the latter with moving pictures.

Business has not been up to the average at Lowell this season, owing to the depression in general business.

The City Theatre, Brockton, reports that first-class attractions have done a good business, while that for repertoire companies was not up to the previous year.

Summer Outlook in Maine.

That part of Portland interested in theatrical interests is busy at its usual Spring house cleaning, preparatory for the Summer influx of the profession, both in and out of harness. A few years ago this city could boast of only one Summer theatre (and that one at that located on an island a couple of miles to the eastward), but it has blossomed out with increased vigor yearly until the prospectus for the coming Summer is notable. What was primely responsible for this increase of productions during the heated season, when the large majority of plays and players are "at rest," might have originated from this one island theatre. This theatre (the Gem at Peak's Island) opened with a good stock company, which included Beatrice Ingram and a satisfactory support. Here the professionals opened their eyes a bit and found there was something to do beside work, and so combined both work and pleasure that the following season found quite a large waiting list for the opening at the isle on the far eastern coast. Then, not only came the workers, but numbers of vacationists from the White Way. Next year more of both followed, and so it went until the island has quite a Summer settlement. All this brought Portland under the wise eyes of those higher up in the field of management who, finding talent willing to take on Summer engagements, set the ball rolling faster. To this coming season the addition of picture houses and skating rinks is noted. First, however, is the Jefferson Theatre, a citizens' enterprise, which has a promising stock proposition on the 10, 20 and 30 basis. Next, the Keith house is to take on a stock company composed of Sidney Toler, Miss Pavey, Tommy Reynolds and other favorites. This is under management of James E. Moore and William E. Stevens, who have had the vaudeville management during the season. Mr. Moore also will reopen and manage the old Portland Theatre for vaudeville and moving picture ventures under Mr. Stevens' direct charge. The Congress, under the Gerstle management, will continue well into the Summer months with an opposition bill. Fourth in line comes a new theatre now building on Preble street, in the rear of the Portland and opposite Keith's. It has not been named, but will be completed for opening July 1. Vaudeville will prevail here also. Then comes the Gem at Peak's Island, for stock; the Cape Theatre, of the Portland Railroad, for stock; and the Riverton, for variety; the Nickle, for pictures and vaudeville, and the Savoy, to let and with an uncertain future.

The Town Hall is the only place of amusement in Brunswick. This hall has a small stage and a level floor, and only the cheaper attractions are booked. They have done an excellent business during the season. There is an excellent opening here for a first-class theatre, there being no theatre within twenty-two miles. Brunswick has a drawing population of 40,000.

New Hampshire Notes.

The season's business at the Portsmouth Theatre, Portsmouth, has been very good. Manager Hartford has adopted the policy of filling in all open time with vaudeville and moving pictures, so there are now no dark nights at this house. Through the Summer months the house will be given over entirely to vaudeville and pictures.

The Keene Opera House, Keene, A. W. Quinn, manager, reports that business on the whole has been bad, due mostly to the hard times but partly to the existence of two moving picture theatres in town. The outlook for next season is good. Manager Quinn, whose house is independent and who does his own booking and has already commenced for next season, is getting a good list of first-class attractions for next season.

The general result of the season in Dover has been exceptionally good, and deservedly so, for never in the history of the city has there been a better class of attractions presented.

At Claremont the season has been dull, but local business conditions are more promising for next season.

Conditions in Connecticut.

At Parsons' Theatre, H. C. Parsons, manager, at Hartford, Conn., business has been good all season. The best attractions have been liberally patronized, most of them playing three nights or a week engagement.

The season at the Lyceum Theatre, New London, has been good considering the dull times. All first-class attractions have done excellent business. The repertoire companies have suffered. In the future the Lyceum will be run under the joint management of M. R. Sheedy and Ira W. Jackson, the present lessees, as a vaudeville and picture house. Whenever a first-class attraction is booked the vaudeville will be transferred to the Bijou, the present variety house. It is understood that W. T. Murphy will be treasurer, Charles Bunting stage-manager, and Warren Corey property man under the new régime.

At Meriden the season at Poli's Theatre, managed by William Slack, has been remarkably good, especially for the better offerings.

The season at the Broadway Theatre, Norwich, has been successful, all first-class companies playing to good business and in many cases to packed houses. Norwich has not felt the business depression as much as many New England cities, consequently theatrical companies as a rule have prospered here. Manager Jackson has joined forces with Manager Sheedy, of Sheedy's Vaudeville Theatre, and will keep the Broadway open during the Summer, giving first-class vaudeville and motion pictures. At the regular opening of the Fall and Winter season Mr. Jackson will return to his usual policy of the house, presenting the best of stars and combinations.

Business has not been up to the standard at Danbury during the season, owing to a strike in the hatting industry which commenced on Jan. 14.

The Year at Providence.

The Providence Opera House has had a very good season and is booked well up into June, which is later than usual. The season has been conspicuous for the number of new attractions that have been tried out, among the most prominent being Bertha Kalich in The Unbroken Road, Frances Starr in The Easiest Way, Mary Manning in Step by Step, The Vampire, The Bachelor, etc. This house will be closed for the Summer, during which it will be thoroughly renovated. The Empire Theatre has done a remarkably large business. Spitz and Nathanson, the Empire managers, have decided to eliminate the thrilling melodramas which have heretofore been prominent on the Empire stage, and nothing but the better class of musical comedies, dramas, etc., will be shown. The prices will also be advanced, and another season will see the Empire among the dollar houses.

In Philadelphia and Other Pennsylvania Cities.

The theatrical season of 1908-09 in Philadelphia will go on record as an unprofitable one from the box office point of view and as an unimportant one regarded artistically. The season's failure, financially, may be ascribed to several causes. There may be some difference of opinion as to the order in which these causes should be named, but, briefly stated, they included business depression, which has continued throughout the year; grand opera, which has demanded that "society" give up four nights each week from the drama; the lack of novelties or features as an attractive force; the wonderful expansion in the moving picture and vaudeville shows, and, finally, unfortunate bookings. Some of the local managers did not know two weeks in advance what attraction was to follow. The result was inadequate advertisement. Business depression mainly affected the low or medium-priced houses, but it also cut into the gallery receipts of the first-class houses. Oftentimes when there was a large or fair sized audience in the orchestra and circle the gallery would be almost empty. The "boys" didn't have the price. They wanted amusement, however, and turned to the moving picture and vaudeville shows, of which Philadelphia now has a surfeit, several hundred in number, and the list is steadily growing. If any places of amusement in Philadelphia made money this year they have been these shows. Their expansion the past year has shown wonderful growth, not only in number, but in the character of their attractions. A year ago it was simply moving pictures; to-day it is vaudeville and moving pictures, some of the houses, notably Lubin's, the Liberty and Unique, giving from five to fifteen acts daily. So effective has been the competition by these shows that both the Park and Grand Opera House have decided, for the Spring and Summer at least, to inaugurate similar attractions. A new house (name not yet decided) will be built for the same purpose in West Philadelphia at a cost (so it is reported) of $50,000. The new Penn Theatre, also in West Philadelphia, may also become a moving picture and vaudeville house, with the moving picture end of the bill as of secondary importance. Present indications are that next season will witness strong rivalry between these theatres and the regular vaudeville and burlesque houses. Keith's has had a very successful season, but it also felt the effects of the general depression and the competition of the moving picture and vaudeville shows, and finally cut its "continuous performance" to two shows daily. The principal burlesque houses have done fairly well, the Casino, the leading theatre of its kind here, especially so. The Trocadero, Gayety, Bijou and other burlesque theatres also report a satisfactory season. It is impossible to eliminate from a general discussion of the theatrical season in Philadelphia the effect of grand opera competition. The opening of the Philadelphia Opera House—Hammerstein's palace as it is called—was unquestionably one of the events of the year, not only in musical circles, but in the local theatrical field as well. While the Manhattan Grand Opera company competed directly with the Metropolitan Grand Opera company, experience has proven that it did not materially affect the attendance of the latter as much as it did that of the regular dramatic houses. This is easily explained. Grand opera attracted the class which goes to make up Philadelphia's social set and which is usually the mainstay of the regular theatrical houses, so far as the "downstairs" portion of the audience is concerned. But it did more than this, for large numbers of patrons of the "family circle" in the theatres were largely diverted to the $1.50 and $2 seats at the opera. It was a condition of affairs such as had never before been experienced in this city, and theatrical managers were not prepared to meet it, at least not successfully, except in a very few instances. It has been a close race between the Forrest and the Chestnut Street Opera House as to which would carry off the honors of the year so far as aggregate receipts were concerned. Manager Zimmerman admits that the Forrest is slightly ahead. This means that the receipts at the Forrest, so far this season, are the largest of any of the regular theatres in the city. And musical comedy did it. Business at the Broad has been fair, but the results were irregular. The season at the Garrick has been erratic, notwithstanding the character of its productions. The Shuberts at their two houses, the Adelphi and the Lyric, presented the best attractions that were obtainable, yet it remained for Mrs. Fiske as Salvation Nell to establish a record of attendance. The list of attractions at the Lyric was varied and pleasing. The Walnut's career this season has been somewhat checkered. The future is not particularly encouraging from the theatrical point of view. Such bookings as have been made do not as a rule extend much beyond May 1. The Park, as has been stated, goes into the vaudeville and moving pictures. The Grand Opera House will give vaudeville and moving pictures at least during a part of the Summer. Keith's, as usual, will continue in refined vaudeville, but instead of the "continuous" will give only two shows a day, cutting out the "supper act." The Shuberts have several interesting attractions listed for Spring engagements. H. H. Sothern will begin his annual engagement at the Lyric on May 3, appearing in a repertoire which will include If I Were King, Richelieu, Lord Dundreary and Hamlet. Theatrical managers were loath to discuss their plans for next season. As a matter of fact, most of them did not know just what plans would have to be adopted. They do know that competition with grand opera and vaudeville and moving picture shows will be keener than ever before. Both the Manhattan and Metropolitan grand opera companies will, in addition to their regular performances, give opera comique each week. The competition between the two companies, unless some deal is made in the meantime (and this is by no means an improbability) will be severe, but it will be the regular dramatic houses that will suffer most from it, just as they have suffered this year. Improvement in general trade would help the latter very much, but unless this develops the result will be difficult to predict. The outlook in this city for the first part of the season of 1909-1910 is certainly not encouraging.

JAMES D. SLADE.

In Pittsburgh nearly all of the regular theatres have done a good business this season. At the Nixon some worthy attractions did not do the business to which they were entitled. The Duquesne has had a better line of bookings this season than last, and has consequently been better patronized. The Alvin has had a strong series of attractions; the business has been large, but not as good as last season. The Bijou, out in prices about one-half this season, and the attendance has been more than double that of the latter part of last season. The Grand has had excellent vaudeville bills, and the attendance has averaged close to capacity. Harry's Empire did only a fair business with burlesque, but since it changed its policy to 5 and 10 cent vaudeville it has improved. The two burlesque houses—the Gayety and Academy—have done a good business, but will not average as well as last season. Most all of these houses will close their seasons in May. The Grand will likely remain open during the Summer.

The theatres at Scranton have not felt the financial depression as much as in other parts of the country. Scranton has a large mining population, and it has worked full time all Winter and miners spend their money freely. At the Lyceum business has averaged excellent and the season is noted for having the largest number of first-class attractions in the history of the house. The same may be said of the Academy, the popular price house. Both houses will be dark during the Summer.

The G. A. R. Theatre at Mount Carmel, after playing the early part of the season to very good business, was turned over to the Sterling Amusement Company for vaudeville. This company gave up its lease after about two months of only fair business. The house is now run by the Mozart Circuit, and Mount Carmel is without a regular theatre, although one of the best towns in the coal region for good attractions.

At Pottsville the Academy of Music has done a fair business though nothing like preceding seasons. The general run of companies has been much better than heretofore.

New Haven, Pa., has been annexed to Connellsville and is now known as the West Side. Greater Connellsville is now the principal city in the coke region, with a population of 18,000. It has three combination theatres—the Reimer, the Colonial and the Casino. The Reimer is the principal theatre, playing only high-class attractions. Business has been uniformly good, the greatest trouble being a dearth of good attractions at the Reimer.

As many of the local industries at Columbia have suspended work, or are working half-time, the general result of the season has been but fair. A careful canvass of industries brings the information that business will be much better next season.

The Grand Opera House at Hazleton, Rein Circuit, houses, with J. R. Bensinger as resident manager, will close the latter part of May or early in June. The season has been a success, considering money conditions.

At Titusville the better attractions have been well patronized, while cheaper ones have suffered. The Bradford Theatre, under the Rein management, has had a prosperous season. Business at Allentown has not come up to expectations. Bookings at the Fulton Opera House, Lancaster, were good, but business was disappointing. The season at Oil City is reported to have been very good, with fewer attractions than usual. The Library Theatre, Warren, has done an excellent business, nearly all the attractions being of the better class.

The season has been disappointing in Harrisburg. Many of the higher grade attractions were offered to light business. The popular offerings were fairly well patronized. Business at the regular theatres in Pittston has been the poorest ever experienced. The moving picture houses have done fine business, and to the "nicklets" is laid part of the blame for poor business. From Tyrone general results are reported as good. A fair season is reported by the Lycoming Opera House, Williamsport. The Nixon Theatre, Washington, has had a good patronage for fewer attractions booked than usual, repertoire companies in particular having drawn phenomenally.

At the Library Theatre, Warren, Pa., business has been generally good throughout the season. The standard of attractions has been high. There has been considerable open time on account of cancellations. The house will remain closed during the Summer.

The season at Meadville has not been up to the standard of that city, although better attractions than the general run have been offered there.

At Tarentum, Pa., the Nixon Theatre has had the best season since it was built. Many improvements will be made to the auditorium and stage, and a dressing room for stars is to be built on the stage.

The Academy, at Reading, reports a good season's business. It will close about the middle of May.

Johnson and Kline, managers of the Renovo Theatre, Renovo, report a good season.

In New Jersey.

The general feeling among the Newark managers is very good. Manager Robbins of the Newark Theatre has given the public many new Broadway successes that have overcome the repeaters, and it bids fair to end up a record-breaking season as the Aborn Opera company will prolong the regular season. The only melodramatic house now left in Newark is the Columbia, and it is doing a good business. Blaney's Theatre has been changed to the Proctor management and is now giving moving pictures and greatly increasing the patronage of this house. Proctor's Theatre has been, with few exceptions, packed at every performance, and notwithstanding new competition, has held its own. This is due, in a measure, to the management of Mr. Stewart and the excellent programmes rendered. The new theatre of the season is the Lyric and has been successfully managed by Mr. Currie. Waldman's Opera House, under the management of Lee Ottolinguo, has kept up its record and has been packed nightly. Miner's Empire Theatre, under the management of Mr. Willson, has surprised everybody, as this theatre until controlled by Mr. Willson was not a success, but is now one of the best patronized houses in the city. Manager Mumford complains about his little theatre being too small, as there were times when they were compelled to turn people away. Mr. Mumford has given some fine programmes, engaging talent that usually play to the higher priced theatres. The usual Park attractions will open about the middle of May.

Business during the past season in Trenton has shown a very decided improvement over the past three or four years, and there is every prospect of its continuing, as the Taylor Opera House is now the only theatre in the city playing combinations. The house will close as usual early in May and remain closed during the Summer. Next season all classes of combinations will be booked instead of only the high-class attractions as formerly.

The combination houses in Paterson, the Opera House and the Lyceum, have done good business all season, though part of the time the former was devoted to moving pictures and vaudeville. This theatre will remain open during the Summer.

The Auditorium, New Brunswick, has had a quiet season, in spite of a better class of bookings than usual. The house will have moving pictures and vaudeville during the Summer.

In Bayonne the season has been remarkably good, exceeding that of any other season. The Opera House has done well with the Cunness and Edwards Stock company, and will keep open until May 30.

The New Majestic at Perth Amboy has had a good season, and will remain open all Summer with a stock company.

At the Majestic Theatre, Jersey City, the season has been good generally. The big weeks were

not as large as last season, but the general average was considerably better. Business was better before the holidays than after.

The first part of the season at the Academy of Music with melodrama was bad, and a change was made to moving pictures and vaudeville on Jan. 4, since which time business has been very large. This policy will be continued for the present.

During the season the Opera House and the Lyceum at Paterson have presented a good class of attractions to good houses. The Opera House has divided its time between moving pictures and the higher class of dramatic offerings. It will continue the pictures during the Summer, with vaudeville. The same policy is talked of at the Lyceum, but nothing definite has been decided on. The management of both houses will remain the same.

Better Attractions in Kentucky.

While fewer attractions have visited Frankfort, Ky., this season than in the past, the class of offerings has been better than in several years. Almost every attraction booked by Manager Perkins has been a good one, and they have all done a splendid business. The policy of the local management is to book only first-class attractions in the future, even though he secures but one a week. Next season the State Legislature will be in session at Frankfort, and this always brings a great many strangers to the capital city. The new two million dollar State Capitol, just being completed, will be ready for this coming session of the Legislature, and this also will be another attraction to draw people from all over the State.

Business at the Opera House, Bowling Green, J. M. Robertson, manager, has been remarkably good, the attractions being first-class.

At Owensboro the Grand has not had as successful a season as in former years. The management expects better business for 1909-1910.

At Henderson a scarcity of good attractions caused light business. The first-class offerings were liberally supported. The Park Theatre runs vaudeville and moving pictures on nights that otherwise would be dark.

The Year in Georgia.

The business of the Savannah Theatre has been good. The theatre will not be open during the Summer.

At Macon, the Grand, D. G. Phillips, manager, has had a very successful season.

At Augusta the Grand under the management of Jake Wells, has had a good season. It is believed that Augusta has been the best theatre town in the South during the season. Resident Manager Harry Bernstein has announced that the Grand will for the Spring and Summer put on first-class continuous vaudeville at popular prices.

Reports from South Carolina.

The Academy, Charleston's only combination theatre playing high-priced attractions and popular-priced repertoire, has had a profitable season under the management of Charles F. Matthews better than for the same period last year. Fewer attractions made better business. The house will be kept open all Summer with vaudeville.

In Spartanburg the season at Harris' Theatre has been satisfactory to management and public. In Newberry the latter part of the season was very good, from both the box office and audience sides. The Auditorium, Florence, has had a good season under the management of William Barringer.

Alabama Notes.

The Noble Street Theatre, Anniston, Ala., has had poor business for the season, owing to the depression in industries. The town is an iron manufacturing center of 23,000 inhabitants, and as the iron market has been lower than ever before in the history of Anniston business has been at a standstill.

Business at Montgomery has been poor. The Grand, Jack Young, manager, is to run vaudeville for the Summer. At the Majestic, W. K. Couch, manager, the vaudeville season closes the last of May, and stock and musical comedy will occupy the boards for the Summer.

In New Orleans.

The result of the season in New Orleans has been satisfactory. Aside from the moving picture plans for the Summer and next season there is nothing new in contemplation. As to outside enterprises, Henry Greenwall's Texas theatres have been sought by the Weiss Brothers, but without success. The Orpheum people remain the undisputed masters of the vaudeville field and will probably erect a vaudeville house here, should the renewal of the present lease not be carried out. The moving picture ventures are holding their own and the large enterprises are doing well.

Fact and Prediction from Texas.

The Auditorium Theatre is the only playhouse in Waco where people enjoy first-class companies and productions. Occasionally the Majestic lands a star performance, but its bookings since it discontinued the regular vaudeville circuit have been confined to a mild vaudeville act or two and moving pictures. This season at the Auditorium has witnessed many extraordinarily good performances and first-rate actors and actresses. Patronage has been good. Manager Garfinkle has booked many excellent companies, and says next season's bookings will be better. Waco has many theatregoers who appreciate the stage and who will ever be ready to turn out to good plays. Waco has also a most excellent territory to draw from. A number of noted actors have excited the several railroad managements to put on excursion trains and have drawn crowds from nearby towns. Waco is in the densest population of Texas, in the heart of the cotton belt, and is therefore in the richest territory. As a "show town" it is one of the best in Texas or the Southwest. The coming season promises much for Waco and the companies that visit here. From a monetary point of view the conditions in this section promise much. The grain crop is assured and it promises to be immense. The corn and cotton crops are ready for planting, and from indications those two crops will surpass last year's, and therefore there will be plenty of money in this country next Fall. We all prophesy a glorious year for everybody in every line.

The season at the Grand, Galveston, has been fairly successful. The bookings were first-class, and although they were not as numerous as during the previous season the house has done well, due to the good management of Leopold Weis, ably assisted by his treasurer, Robert Shaw. Vaudeville may hold the boards at this theatre during the Summer, but this, as well as the plans for next season, has not yet been definitely decided upon.

Manager Sidney H. Weis, of San Antonio, says business has been good with him this season. He has purchased Henry Greenwall's interest in the Weis-Greenwall Circuit, and intends to give the people of Texas the best attractions that can be secured for next season. Manager M. E. Brady, of the Empire Opera House, says he has had a very successful season. The Empire Musical company will play an indefinite engagement beginning March 28.

Reports from Ohio.

The season in Cincinnati has been satisfactory on the whole, except for the melodrama houses, both of which have been obliged to change their policy in mid-season. This Spring four houses—Heuck's, the Lyceum, the New Robinson and the Auditorium—are devoted to moving pictures and vaudeville at popular prices. The patronage has been excellent and all will continue open as long as the results justify it.

At Cleveland the season has been a good one in a pecuniary sense. The Colonial Theatre changed hands on Feb. 1 and also adopted a new policy, playing high class attractions at not more than $1 for the best seats, and the patronage has shown that this course was a wise one. The house is leased by Roy Comstock and the resident manager is F. O. Miller.

The business outlook in Lima was never quite so good; a city of 30,000; a railroad center with five steam roads and five interurban lines makes it a junction point; a "wet" county located in the midst of "dry" counties; the commercial prospects are brilliant. In addition to the State Hospital, which is well under way and is to cost in the neighborhood of $1,000,000, there will be expended in the business portion of the city nearly $1,400,000 for the building of new blocks and the enlarging and improving of old ones. Lima's population now has 10,000 working people.

The National, Dayton, Gill Burrows, manager, did good business with musical comedy and higher class drama, but melodrama fared badly. The Victoria, L. M. Boda, general manager, and G. C. Biller, business-manager, played a smaller number of attractions than usual. Established stars and the best musical plays did big business, but other good attractions drew poorly.

At Warren, the Opera House, under the management of John J. Murray, played the best attractions to the best business in several years. Manager Lucks, of the Marietta Opera House, reports that the season was far above his expectations.

Business at the Grand Opera House, Canton, was light at the beginning of the season, but a change in management and improved conditions in general business led to increased patronage, especially for good road companies and high grade repertoire. Reports from Alliance indicate good business at the Columbia, managed by John Dee Collins.

At Hamilton good companies have done well, while cheaper attractions suffered at Smith's Theatre. Both the Colonial and Grand in Akron report remarkably good seasons. At Steubenville business has been only fair. Lack of discrimination in routing has helped make business bad in Elyria, and repertoire companies have done well to make expenses.

In Wooster high class attractions have been well received, but others have done only fairly. At the City Opera House, Uhrichsville, business was poor and fully half of the attractions booked were canceled. Musical comedy and melodrama did well in Pomeroy, and the first-class attractions played to profitable business. At Fostoria the local manager found the season satisfactory. East Liverpool has also had a good season.

A successful season is reported by Manager Sullivan, of the Grand, Marion, O.

At Cambridge the Colonial Theatre, Mammond Brothers, managers, reports the season as fair.

Good Words from Indiana.

The season has been a good one in Indianapolis. Manager Ad F. Miller, of English's, says: "We have done the largest business since the opening of the house. Our attractions have been better and the engagements for a longer period than in the past. By advertising in the surrounding suburban towns, that was hardly profitable when an engagement was for less than a half week, we have drawn a large out-of-town patronage. We have had more one week stands than formerly, and next season the same policy will be pursued." Manager Walter F. Bowlby, of the Park, says: "While business has not been as good with us as in past seasons, we have done better than the same class of theatres in Columbus, O., Dayton, Cincinnati and other Middle West cities. Each year we are playing more better class attractions at advanced prices, and they have drawn well." When asked about the falling off of the melodrama patronage Mr. Bowlby said: "Yes, there seems to be less demand for it, as the hard times have affected the workingman and his family, and it is there that melodrama finds most favor."

At Fort Wayne, the Majestic Theatre, managed by Rice and Stair, reports a good season. La Porte has enjoyed a satisfactory season. In Linton business has been good, with better prospects. In Peru, the Wallace Theatre, under management of C. A. Hood, has shown a marked improvement over the previous season. At Princeton, the Kidd Opera House has done a good business. At Vincennes business has been the best that the city has ever experienced. Willis and Moore, who have managed the Grand, are highly pleased. They say that with two exceptions they have not played a worthy attraction to poor business during the season. At Goshen, the fourth season of the Jefferson Theatre has been equal to any in its history.

At Connersville the Vaudette Theatre has done a satisfactory business. Its future is uncertain, however, as Manager Hendricks is lying at the point of death. The Auditorium is owned by a stock company and as an investment it is disappointing, which makes its future equally uncertain. The Andree has no plans further than they will book anything that comes along.

Business with South Bend's two leading theatres, the Oliver and Auditorium, has not been as good as usual this season, owing no doubt to the general business depression. Much better conditions in the local theatrical field are looked for the coming year. Both houses will remain under the management of Harry G. Sommers, of the Knickerbocker Theatre, New York, as heretofore. The season at the Oliver will soon close and the house will remain dark for the Summer, as extensive alterations are about to commence in the Oliver Opera House block. Very few changes will be made in the theatre itself, as it was remodeled a couple of years ago. No changes will be made in the Auditorium, and no new theatres will likely be erected the coming season, although there has been much talk of a large vaudeville theatre to be built in the near future.

At Anderson the Grand will not run any Summer season. Manager Heming will go to New York to finish bookings for next season.

The Past and Future in Illinois.

Just now as the Summer season begins in Chicago there is more hope than evidence that the attendance will be profitable. The usual plans have been made for keeping the downtown theatres open, in most instances with musical attractions, such as The Golden Girl at the La Salle, The Prince of To-night at the Princess, The Alaskan at the Great Northern, The Boy and the Girl at the Whitney, The Blue Mouse at the Garrick, The Hurdy-Gurdy Girl at the Colonial, and The Girl from Rector's at the International. Musical comedy will be tried at the stock theatres immediately after the close of the dramatic season, beginning at the Marlowe the second week in May. The experiment will be extended to the People's, and Manager Thanhouser, of the Bush Temple, is considering a suggestion of musical comedy for the early Summer at least. The dramatic attractions for the Summer are to be exceptionally good and numerous: A Gentleman from Mississippi at the Grand. The Traveling Salesman at the Illinois, Mary Jane's Pa at the Chicago Opera House, and The Sins of Society at McVicker's. The Studebaker may be closed for several weeks to enlarge the stage, which always has been too low. This will postpone the presentation here of The Candy Shop, which Dillingham and Conners intended to produce for the Summer attraction.

The number of theatres in Chicago next season will be about the same as this season, although the Criterion will be missing from the list of dramatic theatres. It will be added to the vaudeville list, and there is a rumor that propositions have been made to turn the Great Northern over to a vaudeville corporation. The number of five-cent theatres is expected to show a considerable decrease, but the ten-cent houses an increase. A rather pretentious theatre of the ten-cent sort will be open in the center of the fine, growing, fashionable North Shore residence district, near Wilson and Evanston avenues. There will, therefore, be less dramatic entertainment offered next season and more vaudeville.

The Shuberts, with forty or fifty attractions next season, will probably keep up public interest in the Garrick successfully, opening the house about as early as usual. Judging from present plans, the openings at the other theatres will be a little later than last season. There seems to be a great deal of uncertainty about bookings. McVicker's seems to have the most definite future. In September The Circus Man will be produced, with Mackiyn Arbuckle as star, and in October The Traitor, by the writer of The Clansman, Thomas Dixon, Jr., will be produced. After that the season at McVicker's will run on about as usual.

Chicago has a number of successful producers, but next season Lincoln J. Carter will not be among them. He has left the dramatic world for a time to go into the moving picture production business. W. F. Cullen will send out The Alaskan and The Burgomaster, Morton Singer will send out the La Salle and Princess musical comedies, W. F. Mann will send out nearly a score of melodramas, comedies and musical comedies; Harry Scott will send out a numerous list, John Cort and Harry Frazee will have James J. Corbett in a musical comedy, and several other musical productions on the road.

George W. Chatterton, manager of the Chatterton Opera House, Springfield, states that business this season has been fair. The house will close about May 10 for this season and will reopen under same management next Fall. C. H. Rumsey, manager of Majestic, says business has been exceedingly good this season. The house will close about May 22. There will be no changes made for the coming season. C. H. Rumsey will continue as manager.

Business has been good this season in Peoria, except when too many high-priced attractions came too close together.

F. M. Raleigh, manager of the Grand Opera House, Bloomington, reports generally satisfactory business, the best, in fact, for several seasons. The house will remain open all Summer with vaudeville and moving pictures.

The season at the Illinois Theatre, Urbana, has been gratifying to house manager and traveling companies. George C. Sackett, manager of the Dixon Opera House, has found business so good that he has renewed his lease for a term of years.

At Decatur, the Powers' Grand Opera House, Thomas Ronan, manager, has had a very successful season and bids fair to continue to good business. Manager Ronan recently returned from Chicago with a contract from the Shuberts for from twenty-one to thirty-five plays to appear in Decatur the coming season.

The season at the Temple and Lyric theatres, Alton, has been very successful; the only difficulty encountered has been that of securing bookings for the Temple, it being necessary to play many returns during the season on account of the few companies on the road. The theatrical territory of Alton has been increased by the location of the Standard Oil Refinery on the eastern limits of the city and the addition of the Illinois Corrugated Paper Company factory and two artificial stone companies locating here. The territory also has been extended by the Alton, Jacksonville and Peoria Electric road and the Alton Interurban Electric Railway. Manager Sauvage, of the Temple and Lyric theatres, has made arrangements with the electric lines to bring excursions to the city during the season of the Airdome, which will open May 23 with vaudeville and pictures. The interiors of the Lyric and Temple theatres will be redecorated during the Summer.

Improved Business in Michigan.

Detroit managers are pleased with the season. The attendance at all local theatres has been excellent, even through the Lenten season. Manager Parent, of the Detroit Opera House, reports a better season this year than last; the Lyceum Theatre has been unusually fortunate in its bookings. As capacity houses are the recognized rule of the Temple Theatre, owing to the high quality of vaudeville sustained by Manager Moore and the excellent discipline maintained by House Manager Williams, there is no complaint at any time. Manager Ward, of the Gayety Theatre, has regenerated burlesque, so to speak, and the public has responded liberally to his efforts. Manager Drew, of the Avenue Theatre, reports an excellent season at his house, and the down-town moving picture theatres have catered to capacity houses for the past six months.

At Adrian the Crowell Opera House, C. D. Hardy, manager, will close the season May 18 with Al. G. Field's Minstrels. While the season has been somewhat slow it has been much improved over last year.

P. M. Peterson's Opera House, Escanaba, has had a very prosperous season.

The manager of the Academy of Music, Kalamazoo, reports that the general results are satisfactory, as all performances have been well patronized and the financial results good, yet the number of good plays has not been as large as usual. Ben Bush, the proprietor, will close the theatre this Summer, during which period it will be entirely remodeled and redecorated.

Manager Roberson, of the Temple Theatre, Alpena, says he expects to play first-class companies as well as repertoire during the coming year, and will have no vaudeville or moving pictures. Added to the general depression of business, this section of Michigan was further embarrassed by serious and widespread forest fires. Alpena people are becoming more and more interested in high class attractions, which usually play to large business. The outlook for next season cannot be called encouraging.

At Coldwater, Tibbetts' Opera House, John T. Jackson, manager, reports the general result of the season's business up to the average. This theatre will be given over to vaudeville during the Summer, with the exception of the time required in redecorating during July.

At Battle Creek, the Post Theatre season has been satisfactory, and from now on cheap stock companies will hold the boards.

Conditions in Missouri.

The theatrical season in St. Louis has been one of uneven results, periods of profit having alternated with periods of dullness and comparative depression. The latter, fortunately, have been less frequent than the former. The better class of attractions, coming under reputable auspices and presented by capable companies, have been welcomed in St. Louis and have done well, both at the higher-priced and popular-priced houses. Inferior attractions have met with the reception they deserved. Bad melodramas have been fewer this season than formerly, and they have not been missed. The larger number of such attractions that have appeared in St. Louis since last September have been of a good order and have had profitable stays. Another feature of the St. Louis season not to be overlooked has been the remarkable growth of the moving picture field. New theatres, small, but in some instances quite elaborately planned and conducted, have sprung up and all seem to be doing business at a profit. From these low-priced places of amusement up through the popular-priced houses to the first-class theatres, the Century, Garrick and Olympic, it is safe to say that a summing up of the season will disclose a comfortable profit on the season. The outlook for the Summer season, too, is good. Beulah Poynter is already established at the Imperial for what promises to be a profitable Spring and Summer stock season, and the members of her company have become local favorites. A successful Summer, too, seems assured at Delmar Garden and the Suburban Garden.

Speaking generally, the theatre business in Kansas City during the season now coming to a close has been fairly good, and in some cases exceptionally good. These latter cases are the Orpheum, the only high-class vaudeville house in the city, and the Auditorium, where the Woodward Stock company has held forth during the entire season, both of which have played to uniformly full houses. The Willis Wood and Shubert, playing the higher class traveling attractions, have had good weeks and bad, depending upon the offerings. The Grand and Gillis, the former playing the lighter popular price shows, and the latter the melodramas, have had barely average seasons. The Century and Majestic, burlesque theatres, always open the week to big business, which, however, seldom continues. They, too, have had about average patronage. Local managers interested in theatres in nearby smaller cities report that business has been the poorest in these towns that they have experienced in several years. All local managers expect to retain their leases for next season. No definite plans have yet been made for any Summer attractions at the downtown theatres, although there is some talk by the Shuberts of installing a high-class stock company in the theatre of that name for a Summer run.

The Grand Opera House, Marion, Mo., has booked but few attractions during the season, to fair business.

The season's business in Butler, Mo., has been unsatisfactory, both as to the class of attractions and the box office receipts. These conditions seem to be general, as company managers all report poor houses through eastern Kansas and western Missouri.

Lexington has had fewer good attractions this season than usual, with an average of light attendance, but has had more repertoire companies playing week stands, at which attendance has been fair. With few exceptions the S. R. O. houses have been local attractions composed entirely of home talent.

In Hannibal the Park Theatre, J. B. Price, manager, has had a generally satisfactory season. In Jefferson the Jefferson, Richard Aest, manager, had a successful season after Election Day. The season in Pine Bluff was fair, but not in comparison with former years. Prospects are good for next season in this time, for several new industries will be started, employing about 4,000 men.

Good Business in Kansas.

The season in Wichita has been generally satisfactory. The Crawford Theatre will close its season on May 8.

Winfield, Hutchinson and several other smaller cities report excellent business. In Columbus business was unsatisfactory, though many attractions played to better business there than in larger cities of the State.

The season's business at Leavenworth started prosperously, but at the height of the season the only theatre playing road companies was burned, consequently all future bookings were canceled and the theatrical public were compelled to go without the drama.

Good Business in Iowa.

The Ebinger Grand, Fort Madison, Ia., has had good business for first-class attractions, but poor houses for second-class. This theatre will continue under the management of R. Ebinger next season.

High grade attractions have done good business the past season at Dubuque. Those of cheaper rank have played to less profitable business.

Business at the Waterloo theatres has been generally good. The two regular houses, the Waterloo and the Syndicate, will be dark during the Summer.

Good Prospects in North Dakota.

E. H. L. Vesperman, manager of the Athenæum, Bismarck, N. D., reports business as very good. April is to be the best month in this town. Business has been good at Jamestown. There have not been as many attractions as last year, but fine houses have been the rule. The Grand Opera House, combination theatre, Grafton, H. L. Haussamen, manager, reports the season's business as light and attractions few, but looks for a better business next season.

Is Lincoln the Best?

"Lincoln is the best theatrical city of its size in the West," a traveling manager remarked not long ago. Lincoln's position as the chief educational center of the Central West and as political center for Nebraska aids to a marked degree its theatrical activity. Almost anything from a five cent picture show to E. H. Sothern will draw capacity houses in Lincoln. In consideration of this it is not surprising that two men with practically no original capital have made fortunes in the profession in Lincoln, and other managers are on the same road.

In McCook, Neb., theatrical business has been quiet the past two years, as there has been no theatre adequate to the needs of the people. The new Masonic Temple Theatre, now being erected at McCook at a cost of $50,000, is expected to be ready for occupancy in a few months.

Varying Reports from Wyoming.

At Cheyenne, Wyo., the Capitol Avenue Theatre, Edward F. Stahle, lessee and manager, has done a good business. The outlook for next season is bright. Manager Stahle was recently in New York looking after theatrical matters.

Business has been poor in Laramie. This city has about 10,000 people, all of whom enjoy good attractions. All classes of good companies are continually playing around Laramie in smaller towns and a number of people ask why Laramie does not get more attractions.

Notes from Utah.

The Salt Lake Theatre, George D. Pyper, manager, has enjoyed good business. The building of two new theatres in Salt Lake City during the year has divided the business somewhat. The Colonial Theatre, R. A. Grant, manager, recently built, was opened by Madame Nordica and her concert company. Since this opening the house has done a very satisfactory business, playing week stands. The Grand Theatre, A. B. Jensen, manager, controlled by Pelton and Smutzer of Denver, will play attractions likely running well into the Summer. The Orpheum, Will R. Winch, manager, will follow the usual Orpheum plan, probably closing entirely during the hottest months. This theatre does a heavy business all the time.

The Brigham City Opera House, David P. Bush, manager, has done splendid business for the class of attractions booked. Outside of half a dozen plays that have visited the town the Home Dramatic company has given satisfaction.

Good Results in Colorado.

The Broadway and the Tabor, Denver, have had one of the best seasons in their history. One of the theatres, and possibly both, will remain open all Summer either with stock or light opera, but nothing definite will be decided until the return of Mr. and Mrs. Peter McCourt from abroad. Business at the Curtis fell behind last season because the regular policy of the theatre was changed from melodrama to dramatic stock and then to vaudeville, but now that melodrama has once more come into its own, business is steadily increasing. The theatre will be kept open all Summer with road companies playing melodrama. Messrs. Pelton and Smutzer, the managers, control about 120 theatres on their Inter-Mountain Circuit.

The season's business of the Grand at Colorado Springs is not up to former years; for various reasons several of the best attractions en route canceled their bookings here. The best houses have been on advanced prices, but the lesser attractions have done only fairly well.

In California.

During the year last past the theatricals of San Francisco have been satisfactory not only from the standpoint of entertainment, but also from a commercial and financial view. With a very few exceptions all the houses have recorded good business and substantial balances. Up to the present time all the high-class theatres have been located in the western addition within the radius of four blocks except the Van Ness, which is located on Van Ness Avenue, and the Valencia, which is located on the other side of Market Street, being isolated from the others. The Van Ness has played the high-priced attractions and will continue that policy at its present site; its new theatre located downtown has had no date fixed for its completion. The Alcazar, which has a very excellent theatre building, permanent in its nature, will continue to play stock companies at its present location. The only theatre which will abandon for the present the old location is the Orpheum, whose building is completed at its old site on O'Farrell Street between Powell and Stockton streets, and which has an excellent prospect for the future. No arrangement has been made for the future of the old Orpheum. The other vaudeville houses, consisting of the Wigwam, National, Empire-Pantages, Thalia, Central and Novelty, have made no announcement as to change of policy, and from all appearances will be conducted on the same lines as prevailed during the past year. The American, which was in course of construction and almost completed at the time of the fire, has its permanent location on Market Street near Ste-

(Continued on page 10.)

THE PLAYS OF THE YEAR

IN the eleven months between May 18, 1908, and April 26, 1909, three hundred and twenty-nine plays of all sorts have been seen in the regular theatres in New York City. Of these one hundred and sixty-three were seen for the first time here, while the rest were revivals or returns of plays of previous seasons. Besides these, there have been a number of special performances of which no report seems necessary. None of these, in the season just ending, was of great consequence. Of the new plays twenty-seven have had over fifty performances in this city, twenty-one more than one hundred performances and five more than two hundred. The summary below is sufficient indication of the nature of the plays that have been most successful.

During the year seven combination houses ceased to be of importance to producers. The American opened with vaudeville on Oct. 5, after two weeks of Italian opera at popular prices. Blaney's Lincoln Square, which housed a stock company until June 29, became a vaudeville theatre on Sept. 5, continuing as such until a week ago, when William Morris shifted to the New German on Fifty-ninth Street, changing its name to the Plaza. After seven weeks of melodrama, the Fourteenth Street became a moving picture and vaudeville house on Sept. 28. Motion pictures have filled the season at the Harlem Opera House, where a stock company had its home the season before. The New Star was kept open a part of the year with Yiddish opera and drama, but played no English combinations. The Thalia also reverted to Yiddish plays under Jacob Kessler's management. The Third Avenue held out for combinations until Jan. 4, when moving pictures were installed. Vaudeville replaced this form of entertainment early in March. The Grand Street, formerly a Yiddish theatre, was taken over by A. H. Woods at the beginning of the season and played combinations until about a month ago, when a melodrama stock company was started there.

The closing of combination houses materially reduced the number of plays given here during the year. In the producing houses, so called, the average has been much the same as in previous seasons. The percentage of failures has not increased materially. The most noteworthy point regarding the new plays of the year is the unusually large number of young and generally unknown authors who have been heard and who have been successful. It has been a year of American-made plays, and a most encouraging year in this direction.

In the summary that follows an asterisk indicates the first time in New York. The number of local performances since May 18, 1908, is given after the name of each play, except those in combination houses, where the tenancy is for one week, and in the German theatres. In the latter more than six performances are given. Plays by the American Academy of Dramatic Arts, at the Empire Theatre, indicated by the abbreviation Amer. Acad. Mat., were performed but one time.

THE RECORD OF PLAYS.

*Agnes, Oct. 5, Majestic, 16 times.
*Algeria, Aug. 31, Broadway, 49 times.
*All for a Girl, Aug. 22, Bijou, 28 times.
*American Idea, The, Oct. 5, New York, 66 times; March 15, Grand Opera House, 8 times.
As You Like It, Aug. 24, Academy of Music, 8 times.
*Aunt Cynthy's Homestead, Nov. 23, Yorkville.
*Baccarat, Jan. 20, Irving Place, 17 times.
*Bachelor, The, March 15, Maxine Elliott's, 49 times (still running).
Bandanna Land, Aug. 17, Grand Opera House, 8 times; March 15, Metropolis, 9 times; March 29, Yorkville, 9 times.
*Barber of New Orleans, The, Jan. 14, Daly's, 23 times.
*Battle, The, Dec. 21, Savoy, 140 times.
*Battle of the Skies, The, Sept. 5, Hippodrome (still running).
*Beauty Spot, The, April 10, Herald Square, 17 times (still running).
Billy the Kid, Oct. 5, Third Avenue; Dec. 14, Grand Street.
Black Crook, The, Nov. 30, Third Avenue.
Blackmailers of New York, The, Aug. 17, Grand Street; Sept. 14, Third Avenue.
Blind, Dec. 18, Empire (Am. Acad. mat.).
*Blue Devil, The, March 1, New German.
*Blue Grass, Nov. 9, Majestic, 16 times.
*Blue Mouse, The, Nov. 30, Lyric, 173 times (still running).
*Blue Mouse, The (original German), Dec. 31, Irving Place, 19 times.
Boy Detective, The, May 18, Third Avenue; Aug. 3, Grand Street.
*Boys and Betty, The, Nov. 2, Wallack's, 104 times.
Brewster's Millions, March 8, Academy of Music, 40 times.
Broadway After Dark, Feb. 22, Grand Street.
Brown of Harvard, June 15, West End (stock).
*Bummelfritze, Dec. 23, Irving Place.
Bunco in Arizona, Nov. 30, Grand Street.
Busy Izzy's Boodle, Aug. 24, Grand Street.
*Call of the North, The, Aug. 24, Hudson, 33 times.
Camille, June 22, Blaney's Lincoln Square; Feb. 22, Yorkville.
*Captain Clay of Missouri, Feb. 15, Metropolis.
Card King of the Coast, The, Nov. 16, Third Avenue.
Carmen, June 25, Metropolis.
Cattle King, The, April 5, Grand Street.
*Cavalleria Rusticana, Nov. 30, Broadway, 5 times (Sicilians).
*Chaperon, The, Dec. 30, Maxine Elliott's, 63 times; Feb. 22, West End, 8 times.
Charity Ball, The, Jan. 18, Yorkville; Jan. 25, Metropolis.
Chorus Lady, The, Sept. 7, Grand Opera House, 9 times; March 22, Grand Opera House, 8 times.
Cinderella, Dec. 28, Irving Place.
*Climax, The, April 12, Weber's, 12 times (still running).
*Cohan and Harris' Minstrels, Aug. 3, New York, 16 times; Jan. 11, Grand Opera House, 8 times.
Comedie Royall, A, Nov. 5, Empire (Am. Acad. mat.).
Comet, The, Oct. 22, West End, 1 time.
Comtesse Coquette, Oct. 24, West End, 1 time.
*Conflict, The, March 29, Garden, 16 times.
*Conjurer, The, Dec. 7, Broadway, 5 times (Sicilians).
Convict 999, July 25, Grand Street; Aug. 24, Fourteenth Street.
Countess Gucker, Dec. 2, Irving Place.
County Fair, The, Nov. 30, Metropolis.
Court Cards, Feb. 28, Empire (Am. Acad. mat.).
Cowboy and the Squaw, The, Nov. 9, Grand Street.
Cowboy Girl, The, Feb. 15, Grand Street.
Crisis, The, Oct. 12, Hackett, 5 times; April 7, West End, 2 times.
*Creole Slave's Revenge, The, Sept. 7, Grand Street.
Custer's Last Fight, Oct. 26, Third Avenue.
Dancer and the King, The, May 18, Blaney's Lincoln Square.
*Dancing Hussars, The, Oct. 1, Irving Place, 24 times.
Dangers of Working Girls, March 22, Grand Street.
*Daughter of Joria, The, April 5, Thalia (Sicilians).
*Daughter of the People, A, June 8, Blaney's Lincoln Square.
*David Copperfield, March 15, Yorkville (Mildred Holland).
*Dawn of a To-morrow, The, Jan. 25, Lyceum, 168 times (still running).
*Desperate Remedy, A, Feb. 11, Empire (Am. Acad. mat.).
*Dead Beat, The, March 12, New German, 10 times.
*Devil, The (Fiske production), Aug. 18, Belasco, 173 times; March 22, West End, 8 times.
*Devil, The (Savage production), Aug. 18, Garden, 105 times.
*Devil, The (Edwin Emery), Sept. 21, Metropolis; Sept. 28, Yorkville.
*Devil, The (German version), Oct. 6, New German.
*Diana of Dobson's, Sept. 5, Savoy, 17 times.
*Dinner of Herbs, A, Dec. 4, Empire (Am. Acad. mat.).
*Disengaged, March 11, Hudson, 1 time (matinee).
Divorcons, May 25, Yorkville (Mildred Holland); June 22, West End (stock); April 12, Hackett, 1 time (Grace George).
Doll's House, A, Oct. 19, West End, 3 times.
Dockstader's Minstrels, Feb. 22, Grand Opera House.
*Easiest Way, The, Jan. 19, Stuyvesant, 111 times (still running).
East Lynne, June 8, Yorkville (Mildred Holland); Dec. 7, Third Avenue.
*Educated Folks, March 1, New German, 7 times.
*End of the Trail, Jan. 25, Grand Street.
*Englishman's Home, An, March 22, Criterion, 40 times.
Eternal City, The, Jan. 4, Yorkville; Jan. 11, Metropolis.
*Executioner, The, Oct. 1, New German.
*Fair Co-Ed, The, Feb. 1, Knickerbocker, 90 times (removed to Criterion April 26).
*False Friends, Sept. 7, Third Avenue.
Fanchon the Cricket, June 8, Metropolis (Adelaide Keim).
Fast Life in New York, March 15, Grand Street.
*Father and Son, Sept. 24, Majestic, 4 times.
*Father and Son (Vater und Sohn), Nov. 11, Irving Place, 9 times.
Father and the Boys, Empire (continued from previous record), 15 times.
Fifty Miles from Boston, March 8, Metropolis, 9 times; April 19, Yorkville, 9 times.
Fighting Hope, The, Sept. 22, Stuyvesant, 135 times; Jan. 18, removed to Belasco, 98 times; April 12, West End, 8 times.
Fires of St. John, The, Oct. 11, New German.
*Fluffy Ruffles, Sept. 7, Criterion, 42 times; Jan. 25, Grand Opera House, 8 times.
*Follies of 1908, June 15, New York Roof, 83 times; Sept. 7, New York Theatre, 32 times; Nov. 2, Grand Opera House, 8 times.
*Fool There Was, A, March 24, Liberty, 38 times (still running).
For Her Children's Sake, Sept. 21, Third Avenue.
Forty-five Minutes from Broadway, March 22, Metropolis, 9 times; April 12, Yorkville, 9 times.
*Friends of Youth, Oct. 31, New German.
From Broadway to the Bowery, Aug. 31, Third Avenue.
From Sing Sing to Liberty, Aug. 10, Third Avenue; Oct. 19, Grand Street.
Frou-Frou, Feb. 8, Yorkville (Mildred Holland).
Gambler of the West, The, Sept. 28, Grand Street.
*Gay Life, The, April 19, Daly's, 8 times.
*Gay Musician, The, May 18, Wallack's, 56 times; Dec. 7, West End, 8 times.
Gay White Way, The, Oct. 26, West End, 8 times.
*Gentleman from Mississippi, A, Sept. 29, Bijou, 245 times (still running).
Girl and the Detective, The, Sept. 7, Metropolis; Oct. 26, Yorkville.
Girl Behind the Counter, The, Casino (continued from previous record), 22 times; Dec. 21, West End, 9 times; Dec. 28, Grand Opera House, 9 times.
*Girl from Rector's, The, Feb. 1, Weber's, 99 times (still running).
*Girl from Texas, The, June 1, Blaney's Lincoln Square; Nov. 2, Yorkville.
*Girl Question, The, Aug. 3, Wallack's, 32 times.
Girl Raffles, The, May 25, Blaney's Lincoln Square.
Girls, Daly's (continued from previous record), 169 times; Nov. 23, West End, 8 times; Feb. 8, Hackett, 8 times; April 12, Metropolis, 8 times.
*Girls (original German), Oct. 15, New German.
*Girl's Best Friend, A, Sept. 14, Fourteenth Street.
*Girls of Gottenburg, Sept. 2, Knickerbocker, 92 times; Jan. 4, Grand Opera House, 8 times.
Girl with the Green Eyes, The, June 8, West End (stock).
*Glorious Betsy, Sept. 7, Lyric, 25 times; Sept. 28, West End, 8 times.
*Glück im Winkel, Dec. 14, New German.
*Goddess of Reason, The, Feb. 15, Daly's, 44 times; March 29, West End, 8 times.
*Going Some, April 12, Belasco, 16 times (still running).
*Golden Butterfly, The, Oct. 12, Broadway, 49 times.
Governor and the Boss, The, Aug. 31, Metropolis; Sept. 14, Yorkville.
Grand Army Man, A, March 1, Academy of Music, 8 times.
Graustark, Nov. 23, Metropolis; Dec. 7, Yorkville.
Great Divide, The, Nov. 16, Grand Opera House, 8 times.
*Great Question, The, Oct. 26, Majestic, 17 times; Dec. 7, Metropolis, 8 times.
Great Secret, The (The Secret of Polichinelle), Nov. 3, New German, 9 times.
Great White Diamond, The, April 12, Grand Street.
*Gretchen, April 1, Irving Place, 18 times.
Grossstadtluft, Nov. 14, Irving Place, 2 times.
Hamlet, March 16, New Amsterdam (Mantell), 4 times; April 3, Daly's (Sothern), 2 times.
Hannele, Dec. 17, New German, 8 times.
*Happy Marriage, The, April 12, Garrick (still running).
*Havana, Feb. 11, Casino, 67 times (still running).
Heartsease, June 1, West End (stock).
Hedda Gabler, Oct. 21, West End, 2 times.
His Terrible Secret, Nov. 23, Third Avenue.
*His Wife's Family, Oct. 6, Wallack's, 15 times.
Honest Abe (see also Lincoln at the White House), Feb. 15, Hackett's, 15 times; March 1, Metropolis, 9 times.
Honor of the Family, The, Hudson (continued from previous record), 24 times; Feb. 15, Grand Opera House, 8 times.
*House Next Door, The, April 12, Gaiety, 16 times (still running).
*I Carbunara, Nov. 30, Broadway, 5 times (Sicilians).
If I Were King, May 25, Academy of Music, 11 times (Sothern); April 12, Daly's, 5 times.
*Indian's Secret, The, Dec. 28, Third Avenue.
*International Marriage, An, Jan. 4, Weber's, 16 times.
In the Bishop's Carriage, Dec. 21, Yorkville; Dec. 28, Metropolis (stock).
*In the Nick of Time, Sept. 21, Fourteenth Street; Oct. 19, Yorkville; Oct. 26, Metropolis; Dec. 7, Grand Street.
It's Never Too Late to Mend, Oct. 12, Third Avenue.
*Jack Sheppard the Bandit King, Nov. 16, Grand Street.
*Jack Straw, Sept. 14, Empire, 113 times.
John Glayde's Honor, April 9, West End.
*Jaegerblut, Feb. 19, New German, 9 times.
Julius Cæsar, April 12, Academy of Music (Mantell), 8 times.
*Kassa, Jan. 23, Liberty, 65 times.
King John, March 8, New Amsterdam (Mantell), 8 times.
King Lear, March 24, New Amsterdam (Mantell), 4 times.
*Kitty Grey, Jan. 25, New Amsterdam, 50 times.
Knight for a Day, A, Nov. 9, Grand Opera House, 8 times.
Kreutzer Sonata, The, Nov. 9, Metropolis; Nov. 16, Yorkville (Eugenie Blair).
*Lady Frederick, Nov. 9, Hudson, 98 times.
Lady of Lyons, The, March 22, Yorkville (Mildred Holland).
*Last Effort, A, Dec. 10, Irving Place, 4 times.
Life of an Actress, Jan. 4, Grand Street.
*Likes o' Me (one act), Sept. 1, Garrick, 29 times.
Lincoln at the White House (see also Honest Abe), Feb. 5, Garden, 9 times (matinees).
Lion and the Mouse, The, Dec. 14, Grand Opera House, 8 times.
Little Heroes of the Street, Aug. 17, Third Avenue.
*Little Nemo, Oct. 20, New Amsterdam, 115 times.
Lord Dundreary, April 1, Daly's, 8 times.
Louis XI, March 22, New Amsterdam (Mantell), 2 times.
*Love Watches, Aug. 27, Lyceum, 173 times.
*Love Watches (German), March 19, Irving Place, 13 times.
Loving Relations, Oct. 24, Irving Place, 1 time.
Lucky Jim, Nov. 2, Third Avenue.
McFadden's Flats, April 5, Yorkville.
Macbeth, March 15, New Amsterdam (Mantell), 6 times; April 19, Academy of Music, 8 times.
*Mlle. Mischief, Sept. 28, Lyric, 66 times; Nov. 20, Casino, 21 times; Dec. 21, Grand Opera House, 9 times; Dec. 28, West End, 9 times.
*Malia, Nov. 23, Broadway, 13 times (Siciliens).
*Man from Home, The, Aug. 17, Astor, 294 times (still running).
Man of the Hour, The, March 1, Grand Opera House, 16 times.
*Man Who Stood Still, The, Oct. 15, Circle, 62 times.
*Marcelle, Oct. 1, Casino, 69 times; Jan. 11, West End, 8 times.
Mariotte, La, Dec. 18, Empire (Am. Acad. mat.).
*Marriage, Jan. 15, Empire (Am. Acad. mat.).
*Mary Jane's Pa, Dec. 3, Garden, 93 times.
*Mary's Lamb, May 25, New York, 64 times; Aug. 24, New York (run resumed), 16 times; Oct. 12, Grand Opera House, 8 times.
Mascot, The, April 12, New Amsterdam, 16 times (still running).
Master Builder, Oct. 23, West End, 2 times.
*Mater, Sept. 25, Savoy, 27 times.
Mathias Gollinger, Feb. 9, New German, 10 times.
Me, Him and I, Oct. 5, Metropolis; Oct. 12, Yorkville.
Merchant of Venice, The, March 18, New Amsterdam (Mantell), 4 times.
Merry-Go-Round, The, Circle (continued from previous record), 52 times.
Merry Widow, The, New Amsterdam (continued from previous record), 177 times; Dec. 7, Grand Opera House, 8 times.
Merry Widow, The (burlesque), Nov. 16, West End, 8 times; Jan. 18, Weber's, 16 times.
*Messenger Boy No. 42, Oct. 12, Grand Street.
*Meyer and Son, March 1, Garden, 16 times.
Milk White Flag, A, Jan. 4, Metropolis; Jan. 11, Yorkville (stock).
*Millionaire and the Policeman's Wife, The, Feb. 8, Grand Street.
*Mimic World, The, July 9, Casino, 86 times; Sept. 28, Grand Opera House, 8 times; Nov. 2, West End, 8 times.
*Miss Innocence, Nov. 30, New York, 168 times (still running).
*Mr. Hamlet of Broadway, Dec. 23, Casino, 55 times; March 1, West End, 8 times.
Mrs. Dane's Defense, June 1, Metropolis (Adelaide Keim).
Mrs. Peckham's Carouse, Sept. 29, Garrick, 56 times.
Mrs. Temple's Telegram, June 8, Hurtig and Seamon's Music Hall (stock).
Mrs. Wiggs of the Cabbage Patch, April 19, West End, 8 times.
Mistress Nell, Aug. 12, Academy of Music (Henrietta Crosman), 12 times.
*Moliuse, The, Sept. 1, Garrick, 86 times.
*Monsieur E. B., March 12, Empire (Am. Acad. mat.).
*Morning, Noon and Night, Oct. 5, Yorkville; Oct. 19, Metropolis.
Mousetrap Peddler, The, April 6, New German, 12 times.
Music Master, The, Jan. 11, Academy of Music, 58 times.
My Leopold, Nov. 16, Irving Place.
*Myself-Bettina Oct. 5, Daly's, 32 times; Nov. 9, West End, 8 times.
Nearly a Hero, Casino (continued from previous record), 35 times; Oct. 5, West End, 8 times; Oct. 19, Grand Opera House, 8 times; Feb. 15, West End, 8 times.
*New Lady Bantock, The, Feb. 8, Wallack's, 39 times.
*Newlyweds and Their Baby, The, March 22, Majestic, 41 times.
Ninety and Nine, Sept. 21, Yorkville; Sept. 28, Metropolis.
*Offenders, The, Sept. 28, Hudson, 16 times.
Old Heidelberg, Dec. 28, Irving Place.
Old Homestead, The, Oct. 5, Academy of Music, 32 times.
O'Neill of Derry, May 18, Grand Opera House, 16 times.
*Open Door, The, March 2, Irving Place, 17 times.
*Opium Smugglers of 'Frisco, The, Dec. 21, Grand Street.
*Orange Blossoms, Dec. 18, Empire (Am. Acad. mat.).
*On Trial for His Life, Oct. 26, Grand Street.
Othello, March 19, New Amsterdam (Mantell), 3 times.
Our American Cousin, May 18, Academy of Music, 8 times (Sothern).
Our Cinderella, June 29, Blaney's Lincoln Square (stock).
Outlaw's Christmas, The, Dec. 28, Grand Street.
Paid in Full, Astor (continued from previous record), 111 times; Aug. 17, Weber's (removed from Astor), 114 times; April 5, Grand Opera House, 16 times.
*Panne, Nov. 18, Irving Place, 4 times.
Papa Lebonnard, Bijou (continued from previous record), 8 times.
*Paradise of Lies, June 1, Yorkville (Mildred Holland).
Parson of Kirschfeld, The, Nov. 17, Irving Place.
*Path to Perdition, The, April 20, Irving Place.
*Patriot, The, Nov. 23, Garrick, 161 times.
*Peccatrice, Dec. 4, Broadway, 2 times (Siciliens).
Peddler, The, May 18, Thalia; Nov. 30, Yorkville; Dec. 14, Metropolis.
*Peggy Machree, Dec. 21, Broadway, 41 times; March 29, Grand Opera House, 8 times.
*Pied Piper, The, Dec. 3, Majestic, 54 times; Jan. 25, West End, 8 times.
*Pierre of the Plains, Oct. 12, Hudson, 33 times.
Polly of the Circus, Oct. 26, Grand Opera House, 8 times.
Power Behind the Throne, The, June 15, Yorkville; Jan. 25, Yorkville (Mildred Holland).
*Prima Donna, The, Nov. 30, Knickerbocker, 64 times.
Prince Karl, June 1, Hurtig and Seamon's Music Hall (stock).
*Prince of Spendthrifts (also The Prince of Swindlers), The, Aug. 31, Grand Street.
Prisoner of Zenda, The, Sept. 21, Hackett; April 5, West End, 2 times.
Privy Council, A, Dec. 18, Empire (Am. Acad. mat.).
*Promoters, The, March 29, Metropolis, 9 times.
Provider, The, March 8, Yorkville (Mildred Holland).
Queen of the Highway, The, March 29, Grand Street.
*Queen of the Moulin Rouge, The, Dec. 7, Circle, 164 times (still running).
Rachel Goldstein, Feb. 1, Grand Street.
Rape of the Sabines, The (A Night Off), March 9, New German.
Red Mill, The, Nov. 2, Academy of Music, 67 times; Feb. 8, Grand Opera House, 9 times.
*Regeneration, The, Sept. 1, Wallack's, 39 times.
Rejuvenation of Aunt Mary, The, Jan. 4, West End, 8 times.
Remorse, Nov. 22, Irving Place.
*Return of Eve, The, March 17, Herald Square, 228 times.
Richard III, March 27, New Amsterdam (Mantell), 3 times.
Richelieu, March 17, New Amsterdam (Mantell), 5 times; March 29, Daly's (Sothern), 7 times.
*Richest Girl, The, March 1, Criterion, 24 times.
Robbers, The, Nov. 10, New German.
*Robert and Bertram, Dec. 24, New German, 18 times.
Rocky Mountain Express, The, Nov. 9, Third Avenue; Jan. 18, Grand Street.
Rogers Brothers in Panama, Sept. 14, Grand Opera House, 8 times.
Romeo and Juliet, March 24, New Amsterdam (Mantell), 2 times.
Rosmersholm, March 25, New German.
Round Up, The, Aug. 31, Academy of Music, 41 times; Nov. 23, Grand Opera House, 9 times.
*Royal Divorce, A, Feb. 1, Yorkville (Mildred Holland).
*Ruca, Jan. 28, Empire (Am. Acad. mat.).
Salome, March 22, New German.
*Salvation Nell, Nov. 17, Hackett, 65 times; Jan. 18, West End, 8 times.
*Samson, Oct. 19, Criterion, 140 times.
*School Days, Sept. 14, Circle, 36 times.
School for Scandal, The, March 1, Yorkville (Mildred Holland).
Sergeant Devil M'Care (also The Royal Mounted), Feb. 1, Metropolis (Andrew Mack).
Servant in the House, The, Savoy (continued from previous record), 56 times; Oct. 19, Savoy (run resumed), 49 times; Dec. 9, Savoy, 14 times.
Shadows of a Great City, Oct. 12, Metropolis; Nov. 2, Grand Street; Dec. 14, Third Avenue.
*Sham, March 27, Wallack's, 33 times (still running).
*Sheriff of Angel Gulch, The, Aug. 3, Third Avenue; March 8, Grand Street.
Shoemaker, The, Sept. 14, Grand Street; Oct. 19, Third Avenue.
*Ski-Hi, June 20, Madison Square Roof, 15 times.
*Skyscrapers, Dec. 3, New German, 8 times.
Sleeping Beauty and the Beast, Dec. 28, Irving Place, 5 times.
*Sold Into Slavery, Jan. 11, Grand Street.
Soul Kiss, The, New York (continued from previous record), 8 times; Oct. 5, Grand Opera House, 8 times; April 19, Grand Opera House, 8 times.
Squaw Man, The, Jan. 18, Grand Opera House; Feb. 1, West End, 8 times.
*Squaw of Bear Claw, Jan. 15, Empire (Am. Acad. mat.).
*Sporting Days, Sept. 5, Hippodrome (still running).
*Star Bout, The, Sept. 7, Fourteenth Street.
Straight Road, The, Sept. 7, Yorkville; Sept. 14, Metropolis.
*Stream, The, Feb. 17, Irving Place.
*Stranger, The, Nov. 5, Empire (Am. Acad. mat.).
*Stranger's Burden, The, Jan. 28, Empire (Am. Acad. mat.).
*Stronger Sex, The, Nov. 23, Weber's, 51 times.
*Stubborn Cinderella, A, Jan. 25, Broadway, 91 times.
*Sure Shot Sam, Nov. 23, Grand Street.
Talk of New York, The, Sept. 21, Grand Opera House, 8 times.
*Talon, The (La Griffe) (Die Kralle), Jan. 13, New German, 4 times.
Taming of Helen, The, June 15, Blaney's Lincoln Square (stock).
*Tennessee Tess, Aug. 10, Fourteenth Street; Aug. 24, Third Avenue; Sept. 21, Grand Street.
Texas Steer, A, Jan. 18, Metropolis (stock).
Thelma, Dec. 21, Third Avenue.
Thief, The, Sept. 3, Empire, 4 times.
*Third Degree, The, Feb. 1, Hudson, 97 times (still running).
*This Woman and This Man, Feb. 22, Maxine Elliott's, 25 times.
Three of Us, The, May 18, Metropolis (Adelaide Keim).
*Three Twins, June 15, Herald Square, 214; Jan. 18, Majestic, 75 times.
Through Death Valley, Aug. 31; Fourteenth Street; Oct. 5, Grand Street.
Time, the Place and the Girl, The, Aug. 31, Grand Opera House, 8 times.
Tony the Bootblack, March 1, Grand Street.
*Too Many Wives, Nov. 2, Metropolis; Nov. 9, Yorkville.
*Traveling Salesman, The, Aug. 10, Liberty, 29 times; Sept. 7, Gaiety, 254 times.
Trip to Chinatown, A, Dec. 21, Metropolis; Dec. 28, Yorkville (stock).
Triumph of an Empress, The, May 18, Yorkville; Feb. 15, Yorkville (Mildred Holland).
*Two Happy Days, Oct. 31, Irving Place.
*Two Times Two Equals Five, Oct. 27, New German, 7 times.
*Vampire, The, Jan. 18, Hackett, 25 times.
Vampire Cat, The, Nov. 13, New German.
*Via Wireless, Nov. 2, Liberty, 92 times.
*Votes for Women, March 15, Wallack's, 8 times.
*Wages of War, The, Feb. 26, Empire (Am. Acad. mat.).
Walls of Jericho, The, May 25, West End (stock).
*Wall Street Detective, The, Aug. 17, Fourteenth Street.
*Wanted by the Police, Nov. 16, Metropolis.
*War of Souls, The, March 12, Empire (Am. Acad. mat.).
Warrens of Virginia, The, Oct. 12, West End, 8 times; Dec. 28, Academy of Music, 17 times; Feb. 15, West End, 8 times.
*Weavers, The, March 29, New German.
*Wedding at Valeni, The, Nov. 20, New German, 2 times.
*What Every Woman Knows, Dec. 23, Empire, 143 times (still running).
When Knighthood Was in Flower, May 25, Carnegie Lyceum (Grace Merritt).
*When Old New York Was Dutch, Feb. 8, Metropolis, 9 times.
When Women Love, Sept. 28, Third Avenue.
White Slaves of New York, April 19, Grand Street.
*Wildfire, Sept. 7, Liberty, 64 times; Dec. 7, Grand Opera House, 8 times.
Wilhelm Tell, Nov. 10, Irving Place, Jan. 29, New German.
Wine, Woman and Song, Feb. 22, Metropolis.
*Winterfeast, The, Nov. 30, Savoy, 9 times.
*Wisdom of Tact, The, Nov. 5, Empire (Am. Acad. mat.).
Witching Hour, The, Hackett (continued from previous record), 48 times; Aug. 17, Hackett (run resumed), 41 times; Sept. 21, West End, 8 times; Dec. 14, West End, 8 times.
Wizard of Oz, The, April 19, Metropolis.
Wolf, The, Lyric (continued from previous record), 56 times; Nov. 30, West End, 8 times; Feb. 8, West End, 9 times; April 5, Metropolis, 9 times.
*Woman of Impulse, A, March 1, Herald Square, 16 times.
*Woman's Way, A, Feb. 22, Hackett, 72 times (still running).

*World and His Wife, The, Nov. 2, Daly's, 99 times; March 8, West End, 8 times.
World Without Men (see Girls, German version).
Yankee Prince, The, Knickerbocker (continued from previous record), 56 times; Aug. 3, Knickerbocker (run resumed), 28 times; Aug. 31, Gaiety, 8 times; Feb. 1, Grand Opera House, 8 times.
Zaza, Feb. 2, Liberty (Mrs. Carter, matinees), 4 times; Feb. 18, Irving Place (Mme. Olly), 13 times; March 8, Criterion (Sicilians, matinees) 4 times.

THE RECORD OF THEATRES.

ACADEMY OF MUSIC: Our American Cousin, 8 times; May 25, If I Were King, 8 times; June 1, Hamlet, 5 times; June 5, If I Were King, 3 times; Aug. 13, Mistress Nell, 12 times; Aug. 24, As You Like It, 8 times; Aug. 31, The Round Up, 41 times; Oct. 5, The Old Homestead, 32 times; Nov. 2, The Red Mill, 67 times; Dec. 28, The Warrens of Virginia, 17 times; Jan. 11, The Music Master, 58 times; March 1, A Grand Army Man, 8 times; March 8, Brewster's Millions, 40 times; April 12, Julius Cæsar (Mantell), 8 times; April 19, Macbeth (Mantell), 8 times.

AMERICAN: May 18, Abramson's Italian Grand Opera company, third week; Sept. 7, Abramson's Italian Opera company, four weeks; Oct. 5 (Music Hall), vaudeville, indefinite.

ASTOR: May 18, Paid in Full (continued from previous record), 198 times; Aug. 17, *The Man from Home, 294 times (still running).

BELASCO: Aug. 18, *The Devil (Flake production), 273 times; Jan. 18, The Fighting Hope (removed from Stuyvesant), 135 plus 98 times; April 12, *Going Some, 16 times (still running).

BIJOU: May 18, Papa Lebonnard (continued from previous record), 31 times; Aug. 22, *All for a Girl, 26 times; Sept. 29, *A Gentleman from Mississippi, 245 times (still running).

BLANEY'S LINCOLN SQUARE: May 18, The Dancer and the King; May 25, The Girl Raffles; June 1, *The Girl from Texas; June 8, *A Daughter of the People; June 15, The Taming of Helen; June 22, Camille; June 29, Our Cinderella; Sept. 5, Vaudeville (closed April 17).

BROADWAY: Aug. 31, *Algeria, 49 times; Sept. 12, *The Golden Butterfly, 49 times; Nov. 23, *Malia, 18 times; Nov. 30, *I Carbunara and Cavalleria Rusticana, 8 times; Dec. 4, *Peccatrice, 8 times; Dec. 7, *The Conjurer, 5 times; Dec. 21, *Peggy Machree, 41 times; Jan. 25, *A Stubborn Cinderella, 91 times; April 12, motion pictures (closed April 17).

CASINO: May 18, Nearly a Hero (continued from previous record), 131 times; July 9, *The Mimic World, 86 times; Sept. 1, *Marcelle, 69 times; Nov. 20, M'lle. Mischief (removed from Lyric), 66 plus 21 times; Dec. 23, *Mr. Hamlet of Broadway, 65 times; Feb. 11, *Havana, 87 times (still running).

CIRCLE: May 18, The Merry-Go-Round (continued from previous record), 97 times; Sept. 14, *School Days, 36 times; Oct. 15, *The Man Who Stood Still, 62 times; Dec. 7, *The Queen of the Moulin Rouge, 164 times (still running).

CRITERION: Sept. 7, Fluffy Ruffles, 42 times; Oct. 19, *Samson, 140 times; March 1, *The Richest Girl, 24 times; March 8, Zaza, 4 times (matinees) (Sicilians); March 22, *An Englishman's Home, 40 times.

DALY'S: May 18, Girls (continued from previous record), 225 times; Oct. 5, *Myself-Bettina, 32 times; Nov. 2, *The World and His Wife, 85 times; Jan. 15, *The Barber of New Orleans, 23 times; Feb. 4, The World and His Wife, 13 times; Feb. 15, *The Goddess of Reason, 44 times; March 29, Richelieu (Sothern), 7 times; April 4, Lord Dundreary, 7 times; April 3, Hamlet, 2 times; April 12, If I Were King, 5 times; April 19, *The Gay Life, 8 times.

EMPIRE: May 18, Father and the Boys (continued from previous record), 104 times; Sept. 3, The Thief, 12 times; Sept. 14, *Jack Straw, 113 times; Dec. 23, *What Every Woman Knows, 143 times (still running).

FOURTEENTH STREET: Aug. 10, *Tess of Tennessee; Aug. 17, *The Wall Street Detective; Aug. 24, Convict 999; Sept. 7, *The Star Bout; Sept. 14, *A Girl's Best Friend; Sept. 21, *In the Nick of Time; Sept. 28, Motion Pictures and Vaudeville, indefinite.

GAIETY: Aug. 31, The Yankee Prince, 7 times; Sept. 7, The Traveling Salesman (removed from Liberty), 29 plus 264 times; April 12, *The House Next Door, 16 times) still running).

GARDEN: Aug. 18, *The Devil (Savage production), 105 times; Dec. 3, *Mary Jane's Pa, 93 times; Feb. 5, Lincoln at the White House (matinees), 9 times; March 1, *Meyer and Son, 16 times; March 29, The Conflict, 16 times. (Closed April 10.)

GARRICK: Sept. 1, *The Mollusc, 56 times, and *The Likes o' Me, 29 times; Sept. 29, Mrs. Peckham's Carousle, 56 times; Nov. 23, *The Patriot, 161 times; April 12, *The Happy Marriage, 16 times (still running).

GRAND OPERA HOUSE: May 18, O'Neill of Derry, 16 times; Aug. 17, Bandanna Land, 16 times; Aug. 31, The Time, the Place and the Girl; Sept. 7, The Chorus Lady; Sept. 14, Rogers Brothers in Panama; Sept. 21, The Talk of New York; Sept. 28, The Mimic World; Oct. 5, The Soul Kiss; Oct. 12, Mary's Lamb; Oct. 19, Nearly a Hero; Oct. 26, Polly of the Circus; Nov. 2, The Follies of 1908; Nov. 9, A Knight for a Day; Nov. 16, The Great Divide; Nov. 23, The Round Up; Nov. 30, Wildfire; Dec. 7, The Merry Widow; Dec. 14, The Lion and the Mouse; Dec. 21, M'lle Mischief; Dec. 28, The Girl Behind the Counter; Jan. 4, The Girls of Gottenburg; Jan. 11, Cohan and Harris Minstrels; Jan. 18, The Squaw Man; Jan. 25, Fluffy Ruffles; Feb. 1, The Yankee Prince; Feb. 8, The Red Mill; Feb. 15, The Honor of the Family; Feb. 22, Dockstader's Minstrels; March 1, The Man of the Hour, 16 times; March 15, The American Idea; March 22, The Chorus Lady; March 29, Peggy Machree; April 5, Paid in Full, two weeks; April 19, The Soul Kiss.

GRAND STREET: July 25, Convict 999; Aug. 3, The Boy Detective; Aug. 10, Lucky Jim; Aug. 17, The Blackmailers of New York; Aug. 21, Busy Izzy's Boodle; Aug. 31, *The Prince of Spendthrifts; Sept. 7, *The Creole Slave's Revenge; Sept. 14, The Shoemaker; Sept. 21, Tennessee Tess; Sept. 28, The Gambler of the West; Oct. 5, Through Death Valley; Oct. 12, Messenger Boy No. 42; Oct. 19, From Sing Sing to Liberty; Oct. 26, *On Trial for His Life; Nov. 2, Shadows of a Great City; Nov. 9, The Cowboy and the Squaw; Nov. 16, *Jack Sheppard the Bandit King; Nov. 23, *Sure Shot Sam; Nov. 30, Bunco in Arizona; Dec. 7, In the Nick of Time; Dec. 14, Billy the Kid; Dec. 21, *The Opium Smugglers of 'Frisco; Dec. 28, The Outlaw's Christmas; Jan. 4, The Life of an Actress; Jan. 11, *Sold into Slavery; Jan. 18, The Rocky Mountain Express; Jan. 25, *The End of the Trail; Feb. 1, Rachel Goldstein; Feb. 8, *The Millionaire and the Policeman's Wife; Feb. 15, The Cowboy Girl; Feb. 22, Broadway After Dark; March 1, Tony the Bootblack; March 8, The Sheriff of Angel Gulch; March 15, Fast Life in New York; March 22, Dangers of Working Girls; March 29, Queen of the Highway; April 5, The Cattle King; April 12, White Slaves of New York.

HACKETT: May 18, The Witching Hour (continued from previous record), 260 times; Aug. 17, The Witching Hour (run resumed), 260 plus 41 times; Sept. 21, The Prisoner of Zenda, 26 times; Sept. 12, The Crisis, 26 times; Nov. 11, *Salvation Nell, 65 times; Jan. 18, *The Vampire, 25 times; Feb. 8, Girls, 9 times; Feb. 15, Honest Abe (Lincoln at the White House), 15 times; Feb. 22, *A Woman's Way, 72 times (still running); April 13, Divorcons, 1 time.

HERALD SQUARE: May 18, The Girl Behind the Counter (continued from previous record), 282 times; June 15, *Three Twins, 214 times (closed by fire, Dec. 22); March 1, *A Woman of Impulse, 16 times; March 17, *The Return of Eve, 28 times; April 10, *The Beauty Spot, 17 times (still running).

HIPPODROME: The Four Seasons and The Battle of Port Arthur (continued from previous season); Sept. 10, *Sporting Days and *The Battle in the Skies.

HUDSON: May 18, The Honor of the Family (continued from previous record), 128 times; Aug. 24, *The Call of the North, 33 times; Sept. 28, *The Offenders, 16 times; Sept. 12, *Pierre of the Plains, 33 times; Nov. 9, *Lady Frederick, 98 times; Feb. 1, *The Third Degree, 97 times (still running); March 11, *Disengaged, 1 time (matinee).

IRVING PLACE: Oct. 1, *The Dancing Hussars, 33 times; Oct. 24, *Loving Relations; Oct. 31, *Two Happy Days; Nov. 4, Father and Son; Nov. 10, Wilhelm Tell; Nov. 14, *Grossstadtluft; Nov. 16, My Leopold; Nov. 17, The Parson of Kirschfeld; Nov. 18, *Panne, 14 times; Nov. 22, Remorse; Dec. 2, Countess Guskerl; Dec. 10, *A Last Effort, 15 times; Dec. 18, Sleeping Beauty; Dec. 23, *Bummelfritze; Dec. 24, Cinderella; Dec. 28, Old Heidelberg; Dec. 31, The Blue Mouse (original German), 32 times; Jan. 2, *Baccarat, 17 times; Feb. 17, *The Stream; Feb. 18, Zaza, 13 times; March 2, *The Open Door, 17 times; March 19, *Love Watches (German version), 13 times; April 1, *Gretchen, 13 times; April 20, *The Path to Perdition.

KNICKERBOCKER: May 18, The Yankee Prince (continued from previous record), 84 times; Aug. 3, The Yankee Prince (run resumed), 84 plus 28 times; Sept. 2, *The Girls of Gottenburg, 92 times; Nov. 30, *The Prince Danna, 64 times; Feb. 1, *The Fair Co-Ed, 90 times (removed to Criterion April 26, still running).

LIBERTY: Aug. 10, *The Traveling Salesman, 29 times; Sept. 7, *Wildfire, 64 times; Nov. 2, *Via Wireless, 92 times; Jan. 23, *Kassa; Feb. 18, Zaza (matinees), two times; March 24, *A Fool There Was, 38 times (still running).

LYCEUM: Aug. 27, *Love Watches, 173 times; Jan. 25, *The Dawn of a To-morrow, 103 times (still running).

LYRIC: May 18, The Wolf (continued from previous record), 90 times; Sept. 7, *Glorious Betsy, 25 times; Sept. 28, *Mlle. Mischief, 66 times; Nov. 30, *The Blue Mouse, 173 times (still running).

MADISON SQUARE GARDEN ROOF: June 20, *Ski-Hi, 15 times.

MAJESTIC: May 18, Knickerbocker Grand Opera company, 1 time; Sept. 24, *Father and Son, 4 times; Oct. 5, *Agnes, 16 times; Oct. 26, *The Great Question, 17 times; Nov. 9, *Blue Grass, 25 times; Dec. 3, *The Pied Piper, 54 times; Jan. 18, Three Twins, 75 times; March 22, *The Newlyweds and Their Baby, 41 times.

MAXINE ELLIOTT'S: Dec. 30, *The Chaperon, 63 times; Feb. 22, *This Woman and This Man, 25 times; March 15, *The Bachelor, 49 times (still running).

METROPOLIS: May 18, The Three of Us; May 25, Carmen; June 1, Mrs. Dane's Defense; June 8, Fanchon the Cricket; Aug. 31, The Governor and the Boss; Sept. 7, The Girl and the Detective; Sept. 14, The Straight Road; Sept. 21, The Devil; Sept. 28, Ninety and Nine; Oct. 5, Me, Him and I; Oct. 12, Shadows of a Great City; Oct. 19, Morning, Noon and Night; Oct. 26, In the Nick of Time; Nov. 2, *Too Many Wives; Nov. 9, The Kreutzer Sonata; Nov. 16, *Wanted by the Police; Nov. 23, Graustark; Nov. 30, The County Fair; Dec. 7, The Great Question; Dec. 14, The Peddler; Dec. 21, A Trip to Chinatown; Dec. 28, In the Bishop's Carriage; Jan. 4, A Milk White Flag; Jan. 11, The Eternal City; Jan. 18, A Texas Steer; Jan. 25, The Charity Ball; Feb. 1, Sergeant Devil M'Care; Feb. 8, *When Old New York Was Dutch; Feb. 15, *Captain Clay of Missouri; Feb. 22, Wine, Woman and Song; March 1, Honest Abe; March 8, Fifty Miles from Boston; March 15, Bandanna Land; March 22, Forty-five Minutes from Boston; March 29, *The Promoters; April 5, The Wolf; April 12, Girls; April 19, The Wizard of Oz.

NEW AMSTERDAM: May 15, The Merry Widow (continued from previous record), 419 times; Oct. 20, *Little Nemo, 115 times; Jan. 25, *Kitty Grey, 50 times; March 8, King John, 8 times; March 15, Macbeth, 6 times; March 16, Hamlet, 4 times; March 17, Richelieu, 5 times; March 18, The Merchant of Venice, 4 times; March 19, Othello, 3 times; March 22, Louis XI, 2 times; March 24, Romeo and Juliet, 2 times; March 24, King Lear, 4 times; March 27, Richard III, 3 times; April 12, The Mascot, 16 times (still running).

NEW GERMAN: Oct. 1, *The Executioner; Oct. 6, *The Devil (German version); Oct. 11, The Fires of St. John; Oct. 15, *The World Without Men (original of Girls); Oct. 27, *Two Times Two Equals Five; Oct. 31, *Friends of Youth; Nov. 3, The Great Secret (The Secret of Polichinelle), 9 times; Nov. 10, The Robbers; Nov. 13, *The Vampire Cat (Japanese pantomime); Nov. 20, The Wedding of Valeni, 10 times; Dec. 3, *Skyscrapers, 8 times; Dec. 3, Macbeth (Ben Greet); Dec. 14, Das Glöck im Winkel; Dec. 17, Hannele, 8 times; Dec. 25, Robert and Betram, 13 times; Jan. 1, *The Talon, 12 times; Jan. 29, Wilhelm Tell; Feb. 9, *Mathias Gollinger, 10 times; Feb. 19, *Jaegerblut, 9 times; March 1, *Educated Folks, and *The Blue Devil; March 9, The Rape of the Sabines (A Night Off); March 13, *The Dead Beat, 12 times; March 22, Salome; March 24, Rosmersholm; March 29, *The Weavers; April 6, The Mousetrap Peddler (produced first at Orpheum Music Hall in December), 12 times; April 19, Morris vaudeville (name changed to Plaza).

NEW YORK: May 18, The Soul Kiss (continued from previous record), 130 times; May 25, *Mary's Lamb, 64 times; Aug. 3, *Cohan and Harris Minstrels; Aug. 24, Mary's Lamb (run resumed), 64 plus 16 times; Sept. 7, The Follies of 1908, 32 times; Oct. 5, *The American Idea, 66 times; Nov. 11, *Miss Innocence, 168 times (still running).

NEW YORK ROOF: June 15, *The Follies of 1908, 32 times.

SAVOY: May 18, The Servant in the House (continued from previous record), 130 times; Sept. 8, *Diana of Dobson's, 17 times; Sept. 25, *Master, 27 times; Oct. 19, The Servant in the House, 126 plus 40 times; Nov. 30, *The Winterfeast, 10 times; Dec. 4, The Servant in the House, 169 plus 14 times; Dec. 21, *The Battle, 146 times.

STUYVESANT: Sept. 22, *The Fighting Hope, 185 times; Jan. 19, *The Easiest Way, 111 times (still running).

THIRD AVENUE: May 18, The Boy Detective; Aug. 3, *The Sheriff of Angel Gulch; Aug. 10, From Sing Sing to Liberty; Aug. 17, Little Heroes of the Street; Aug. 24, Tennessee Tess; Aug. 31, From Broadway to the Bowery; Sept. 7, *False Friends; Sept. 14, The Blackmailers of New York; Sept. 21, For Her Children's Sake; Sept. 28, When Women Love; Oct. 5, Billy the Kid; Oct. 12, It's Never Too Late to Mend; Oct. 19, The Shoemaker; Oct. 26, Custer's Last Fight; Nov. 2, Lucky Jim; Nov. 9, The Rocky Mountain Express; Nov. 16, The Card King of the Coast; Nov. 23, His Terrible Secret; Nov. 30, The Black Crook; Dec. 7, East Lynne; Dec. 14, Shadows of a Great City; Dec. 21, Thelma; Dec. 28, The Indian's Secret; Jan. 4, Motion Pictures and Vaudeville; Feb. 22, Vaudeville.

WALLACK'S: May 18, *The Gay Musician, 56 times; Aug. 3, *The Girl Question, 32 times; Sept. 1, *The Regeneration, 39 times; Oct. 6, *His Wife's Family, 15 times; Nov. 2, *The Boys and Betty, 104 times; Feb. 8, *The New Lady Bantock, 39 times; March 15, *Votes for Women, 8 times; March 27, *Sham, 33 times (still running).

WEBER'S: Aug. 17, Paid in Full (removed from Astor), 198 plus 114 times; Nov. 23, *The Stronger Sex, 51 times; Jan. 4, *An International Marriage, 16 times; Jan. 18, The Merry Widow (burlesque), 163 plus 16 times, and The Devil (burlesque), 8 plus 16 times; Feb. 1, *The Girl from Rector's, 99 times (still running); April 12, *The Climax (matinees), 14 times (still running).

WEST END: May 18, Helen Noldi Opera company (continued from previous record), third week; May 25, The Walls of Jericho; June 1, Hartsease; June 8, The Girl with the Green Eyes; June 15, Brown of Harvard; June 22, Divorcons; Sept. 21, The Witching Hour; Sept. 28, Glorious Betsy; Oct. 5, Nearly a Hero; Oct. 12, The Warrens of Virginia; Oct. 19, A Doll's House, 3 times; Oct. 21, Hedda Gabler, 2 times; Oct. 23, The Master Builder, 2 times; Oct. 24, Comtesse Coquette, 1 time; Oct. 22, The Comet, 1 time; Oct. 26, The Gay White Way; Nov. 2, The Mimic World; Nov. 9, Myself-Bettina; Nov. 16, The Merry Widow (burlesque) and *The Devil (burlesque); Nov. 23, Girls; Nov. 30, The Wolf; Dec. 7, The Gay Musician; Dec. 14, The Witching Hour; Dec. 21, The Girl Behind the Counter; Dec. 28, Mlle. Mischief; Jan. 4, The Rejuvenation of Aunt Mary; Jan. 11, Marcelle; Jan. 18, Salvation Nell; Jan. 25, The Pied Piper; Feb. 1, The Squaw Man; Feb. 8, The Wolf; Feb. 15, Nearly a Hero; Feb. 22, The Chaperon; March 1, Mr. Hamlet of Broadway; March 8, The World and His Wife; March 15, The Warrens of Virginia; March 22, The Devil; March 29, The Goddess of Reason; April 5, The Prisoner of Zenda, The Crisis, John Glayde's Honor and Don Cæsar's Return (Hackett); April 12, The Fighting Hope; April 19, Mrs. Wiggs of the Cabbage Patch.

YORKVILLE: May 18, The Triumph of an Empress; May 25, Divorcons; June 1, *A Paradise of Lies; June 8, East Lynne; June 15, The Power Behind the Throne; Sept. 7, The Straight Road; Sept. 14, The Governor and the Boss; Sept. 21, Ninety and Nine; Oct. 5, *Morning, Noon and Night; Oct. 12, Me, Him and I; Oct. 19, In the Nick of Time; Oct. 26, The Girl Detective; Nov. 2, The Girl from Texas; Nov. 9, Too Many Wives; Nov. 16, The Kreutzer Sonata; Nov. 23, *Aunt Cynthy's Homestead; Nov. 30, The Peddler; Dec. 7, Graustark; Dec. 14, Gay New York; Dec. 21, In the Bishop's Carriage; Dec. 28, A Trip to Chinatown; Jan. 4, The Eternal City; Jan. 11, A Milk White Flag; Jan. 18, The Charity Ball; Jan. 25, The Power Behind the Throne; Feb. 1, A Royal Divorce; Feb. 8, Frou-Frou; Feb. 15, The Triumph of an Empress; Feb. 22, Camille; March 1, The School for Scandal; March 8, The Provider; March 15, *David Copperfield; March 22, The Lady of Lyons; March 29, Bandanna Land; April 5, McFadden's Flats; April 12, Forty-five Minutes from Broadway; April 19, Fifty Miles from Boston.

THE SEASON AND THE OUTLOOK (Continued)

enth Street, and during the year has played Eastern attractions always to good business, playing a new company every week. The nickelodeons, or film houses, are interspersed throughout the city in large numbers, and the trend of location seems to be on the important thoroughfares. There are three already located on the south side of Market Street between Fourth and Sixth streets. One just completed, with an attractive exterior and interior, is located on the site of the old Bijou, and it seems as if that kind of houses will also be strung along the important side streets, such as Ellis, O'Farrell and Geary streets.

The general result of the season's theatrical business in Los Angeles has been highly satisfactory, especially so with the local stock houses, where their companies are playing the year through. Patronage at theatres where traveling companies are housed has depended entirely upon the merits of the attraction, where in the prosperous seasons of two to three years ago nearly every company left the city with good returns, the past year and a half has left a stamp of success based upon quality and company. First-class musical companies have never lacked good patronage; stars of standing and note never fail to attract; grand opera never fails to be well received. Vaudeville as produced by the Orpheum Circuit and two other cheaper houses has immense patronage. Burlesque houses, though playing at cheap prices, reap a rich harvest. Season stock companies playing comic opera have made a great financial stride during the past year.

The theatrical season in Oakland has been very satisfactory thus far this season, and the expectations of the managers have been realized to the fullest extent. The outlook for the coming season is very encouraging and everything theatrical has a bright future. At the Macdonough, which is the principal combination house, all the principal road companies coming West have appeared and have met with gratifying success.

Prosperity at Seattle.

The wonderful increase in the population of Seattle, Wash., the past year, due largely to the improved railroad facilities, has had a corresponding effect on the places of amusement there, and the past season has been prosperous. Many of the attractions have drawn capacity audiences, and plans are in shape for the erection of several new theatres and a new park for Summer amusements. Specifications have been filed by Messrs. Russell and Drew, managers of the Seattle Theatre, for the erection of a theatre at the corner of Pine Street and Westlake Boulevard. It will be called the Majestic, and its equipment will be first-class. It will be completed in July, and the opening attraction will be the International Opera company. Besides the five regular theatres—the Moore, the Grand, Seattle, Lois, and Third Avenue—there are twelve moving picture houses in this city.

Good Business in Portland.

Theatrical business in Portland, Ore., the past season, taken as a whole, has been satisfactory. At the beginning of the theatrical year there was not the great rush to the places of amusement that former seasons showed, but managers were confident that as the season progressed business would improve, and their hopes were realized, for a canvass recently found the eight theatres in this city in a prosperous condition. Next season will find a new theatre in Portland, to be located in the heart of the city, and to cost $40,000. The property in which the theatre is to be built was recently leased by Calvin Heilig, and the contract provided that the building must be completed by April 1, 1909. The site of the theatre, one block from the Portland Hotel, is excellent.

The Winter in Canada.

Business on the whole has been rather below the average in Montreal. At His Majesty's, the first-class theatre, there have been one or two record weeks, such as The Merry Widow, The Gay Musician and some other musical comedies, but the business for the average dramatic attraction has been very mediocre. At the Academy, the popular-price house, it is the same story. Number two musical comedy companies have always been popular at this house, but there are not nearly as many of these attractions on the road as in previous seasons, consequently the booking has been largely of the dramatic order, and these with rare exceptions have drawn light houses even when the company has been excellent. Musical pieces, such as Ward and Vokes, have packed the house. The Français, the melodrama house, did good business at the beginning of the season, but the theatregoing public seem to be getting rather tired of the unnatural and ultra-sensational melodrama and to be craving for something better, and business of late has not been so good.

At the Academy in Halifax, N. S., business has been excellent for attractions of merit. Vaudeville and moving picture theatres have affected gallery attendance. Repertoire companies offering vaudeville features have been well patronized.

At St. John, N. B., the opera house has had a fairly successful season under the management of H. G. Anderson. "Dark" nights at this opera house were filled in with the Cameraphone, which proved a profitable venture.

At St. John's, Newfoundland, business has been excellent, breaking records for several seasons. Business in Guelph has been fair, but only a few high grade attractions played that city last Winter. London kept up its reputation as a good "show town," and has had the best sort of plays, but repertoire companies have not found the town profitable.

The season has been satisfactory at Winnipeg. The Winnipeg, Grand and Dominion have formed a combination under the management of W. B. Lawrence, the Winnipeg to continue in stock, the Grand to be changed from stock to melodrama, which has already proved to be a great attraction.

Notes.

At Petersburg, Va., the Academy of Music, J. P. Coleman, manager, has done a satisfactory business, under direction of the Leath Theatrical Company.

The season's theatrical conditions in Washington leave no room for complaint, the year having been highly prosperous on the whole, with a welcome Spring and Summer continuation, incidental to the extra session of Congress for the revision of the tariff that will probably last well into the warm weather, lengthening official, social and diplomatic life and thereby continuing to attract crowds of visiting strangers to the Capital. The theatres one and all declare an excellent all round season.

Theatrical business in Clarksburg, W. Va., has been exceptionally good the past season, with better attractions than heretofore. At Hinton, W. Va., the Masonic Opera House had its first season under W. E. Fredeking's management and enjoyed satisfactory business. Hinton being a railroad center, with the improvement in business conditions the outlook for next season is bright. During the Summer moving pictures and high-class vaudeville will be put on.

Business at the Grand, Aberdeen, Wash., for the season has been satisfactory, most of the good attractions playing to capacity. The house will be closed during the Summer to undergo repairs. At Everett the season has not been profitable owing, it is said, to inferior bookings.

Business has been good at Chattanooga, Tenn., for the season.

The season at Wheeling, W. Va., has been a very bad one, both in high price and popular price houses. The Grand Opera House, running Keith's vaudeville, closed for lack of patronage. The Victoria has run to fairly good business at cheap prices, and will close in May. The town has been practically dead for the past year, but the outlook for the coming season seems to be good, as more men are employed almost every day.

Business for the season has been good at the Grand, Greenville, S. C.

Manager Perle, of the Salina Opera House, Salina, Kan., has had a fair business. Convention Hall, which has booked several first-class attractions, has had a prosperous season.

The Duval Theatre, Jacksonville, Fla., has changed management, W. J. Walker succeeding James Burbridge as manager. This house has had but few attractions this season, but these few have been good and always well attended. The new Orpheum Theatre has also changed hands and is now called the Paige Theatre, managed by Charles Richie. Dixie Theatre has not been opened during the season, but Manager J. H. Bugbee gives promise of its being about ready for the Summer season. This is a new and up-to-date theatre.

Manager E. W. Armstrong, of the Opera House, Tupelo, Miss., has furnished some good attractions, with fair business, this season, and the outlook is good.

The new Harnois Theatre, Missoula, Mont., is a beautiful house and is greatly enjoyed by the townfolks, who attend every attraction in great numbers. The old Union Opera House was never comfortable, and no one knows yet what will be done with it. Mr. Harnois says the season's business has been very fine, and he has his house booked until June.

Theatrical business has been very good this season at Annapolis, Md. Fewer attractions than usual have been booked. The theatre will be thoroughly renovated for the coming season.

The Academy of Music at Petersburg, Va., has done a satisfactory business during the season, under the management of the Leath Theatrical Company, and there will be no change in the management during the coming season.

There has been considerable complaint during the season by the manager of the Marlowe, Jackson, Tenn., that the business has not been up to the usual standard. Several of the best companies on the road have failed to draw well here, while others of the lesser lights have played to houses as good as usual. On the other hand, the moving picture shows have been having packed houses.

The Metropolitan, the only theatre playing high-class attractions at Minneapolis, Minn., has enjoyed average business during the season and has suffered little from the growth of the moving picture theatres. The attractions have been unusually good. The Bijou, booking popular-priced productions, has drawn good houses, although the demand for cheap melodrama has fallen off to a certain extent. The management is planning to make the standard of attractions higher next season.

The season at Beloit, Wis., has been fairly satisfactory, as Beloit has been above the average in general business.

The theatrical season at the Grand, Fort Smith, Ark., has proven successful, and the theatre will continue under the management of C. A. Lick. Many improvements will be made during the Summer.

GOSSIP.

Manager Robinson and his assistant, Michael Cohen, of the Grand Opera House, Clarksburg, W. Va., will spend the Summer in New York, combining business with pleasure.

Fred G. Trites, of St. John, N. B., has rented the T. A. Theatre at St. John's, N. F., and will book repertoire companies, offering vaudeville and moving pictures on nights when no dramatic attraction occupies the house.

N. A. Norman has purchased a two-thirds interest in the Lyric Theatre, Allentown, Pa., and will manage the house hereafter.

The Woodward and Burgess Amusement Company, with headquarters at Kansas City, also control theatres in Omaha, Sioux City, Sioux Falls and other points, besides doing a large booking business for the smaller Missouri, Kansas and Iowa towns.

Charles Abbe, who plays the role of Joe in The Battle, went to Darien, Conn., last Wednesday to attend the wedding of his daughter, Olive Abbe, who was married at noon to A. De Witt Mead, teller of the Stamford National Bank. The wedding took place at the Abbe residence in Darien, and was attended by several officials of the bank where the bridegroom is employed. Margaret Barnfield attended the bride. Mr. and Mrs. Mead will pass their honeymoon in St. Louis, where the bride's father goes next week to begin rehearsals with a Summer stock company.

THE FRIARS

A CLUB scarcely two years old, but with nearly nine hundred members, a handsomely furnished clubhouse, and a reputation throughout the United States—this is The Friars. In the Spring of 1907 an association of theatrical press agents grew almost overnight into one of the largest and most important social organizations in New York City.

The idea of such a club had its inception three years earlier. One night in September, 1904, Charles Emerson Cook, at the Belasco Theatre, was approached by a stranger who introduced himself as a Washington newspaper man. His card indicated that he was on the staff of the Washington *Post*, and his conversation seemed to prove that he was acquainted with that newspaper's editorial force. Mr. Cook honored his card. But when this stranger later on told Mr. Cook that he was assistant to Fred Schrader, then dramatic critic of the *Post* and often covered openings for him, Mr. Cook became suspicious. He wrote to Mr. Schrader, reporting the meeting with his pretended colleague. The telegram Mr. Schrader sent in reply started Mr. Cook to writing letters. He wrote to the general press representatives of all the New York theatres, giving the name of the impostor who had so gracefully swindled him, and requesting similar information against like offenders.

A day later Mr. Cook, Channing Pollock, then general press representative of the Shuberts, and the late Col. John S. Flaherty, manager and press agent at the Majestic Theatre, met on Forty-second Street. They agreed to issue a call to all press agents in town to meet at Browne's chophouse on the following Monday night for the purpose of forming some sort of organization among themselves for the purpose of investigating requests for passes and of blacklisting individuals and publications guilty of obtaining courtesies through illegal methods.

The men who responded to the call and attended the first meeting were John W. Rumsey, Philip Mindil, William Raymond Sill, Mason Peters, Burton Emmett, Bronson Douglas, Harry C. Schwab, with Charles Emerson Cook, Channing Pollock and John W. Flaherty. These men were the founders of The Friars. They organized at once the Press Agents' Association, with Channing Pollock as president; John W. Rumsey as treasurer, and John S. Flaherty as secretary. Meetings were held every Monday at the same place, and reports were made at each meeting. Within the first few weeks of the association's existence the blacklist contained more than 140 names of individuals and periodicals, many of the latter having no other circulation than carefully prepared stationary. So the meetings continued for nearly two years, until the death of Colonel Flaherty. Then interest began to flag, and in the Spring and Summer of 1906 no meetings were held and no reports made.

The following Fall, however, showed renewed interest, due largely to the efforts of Will A. Page and Joseph Plunkett, both new men in New York. Together they signed a call for a meeting that brought together nearly every New York agent. The officers elected at this time were Charles Emerson Cook, president; Frank J. Wilstach, vice-president; John W. Rumsey, treasurer; Wells Hawks, secretary.

The meeting place was now changed to Keen's chophouse on West Thirty-sixth Street, and the association began to develop social features. Invitations were issued to press agents throughout the country to become members, and the scope of the club was broadened. Still, it was simply an organization of press agents, with its present position in clubdom barely dreamed of. The idea of giving public dinners to men of distinction was broached at this period. Of these the first guest of honor was Clyde Fitch, at a dinner held in the Café des Beaux Arts, which afterward became the regular meeting place of the club. In March Marc Klaw was made guest of honor; in April similar honors were paid to Henry Miller, and in May the series of banquets closed with a dinner to Victor Herbert. On this night The Friars' song, composed by Mr. Herbert, with words by Charles Emerson Cook, was sung for the first time.

The officers chosen for the year 1907 were Wells Hawks, president; A. Toxen Worm, vice-president; John W. Rumsey, treasurer; Will A. Page, secretary, and a Board of Governors consisting of Charles Emerson Cook, Frank J. Wilstach and Samuel McLeary Weller. A committee was appointed to suggest a change in names. Fred Schrader announced the choice, and the members received with acclaim the suggestion to call themselves

The Friars.

In June, 1907, The Friars went on a pilgrimage to Belmar, N. J. A new constitution was adopted, reorganizing the old club. Officers were elected under the new orders and preparations were made for the incorporation of the club.

The first officers were Wells Hawks, the abbot; Charles Emerson Cook, the dean; Philip Mindil, corresponding secretary; Clinton W. Moffatt, recording secretary; John W. Rumsey, recording secretary; with a Board of Governors consisting of Harry G. Sommers, Frank C. Payne, George W. Simonds, William G. Smyth, Bruce Edwards, W. H. Hull, Marcus R. Mayer, A. Toxen Worm, Wallace Munro and Willard D. Coxey. Under the guidance of the Friar attorney, A. L. Jacobs, the club was incorporated in July, 1907.

At about this time a movement was inaugurated by Charles Emerson Cook for a permanent clubhouse. A Clubhouse Committee was appointed, consisting of Mr. Cook, John W. Rumsey, George W. Simonds, Wells Hawks, W. G. Smyth, Harry G. Sommers and Willard D. Coxey. So much money did this committee employ, with such good results, that on May 8, 1908, the commodious clubhouse at 107 West Forty-fifth Street was opened and dedicated "The Monastery."

The clubhouse is a five-story building, originally one of the familiar "high stoop" houses of the cross streets. The interior was remodeled and the entrance was made in what was originally the basement floor. This floor contains the anteroom, the grill and bar. On the second floor are the general lounge and the main dining and meeting room. On the next floor are the library and reading room, while the next floor contains the manager's office, the newspaper room and other apartments. The present efficient manager, by the way, is Walter H. Bartholomew, who has been most successful in the difficult position of housekeeper.

Last June, at the annual election of officers, the following were chosen for the year: Charles Emerson Cook, abbot; Harry G. Sommers, dean; Willard D. Coxey, corresponding secretary; Harry Doel Parker, recording secretary; John W. Rumsey, secretary, and this Board of Governors: William Raymond Sill, Burton Emmett, William G. Smyth, J. M. Welch, A. Toxen Worm, Wallace Munro, Walter Floyd, Philip Mindil, John B. Reynolds and George W. Sammis. The next election will be held the last week in June.

Since the first banquet, given at the Café des Beaux Arts, to Clyde Fitch, many notable men have been entertained by The Friars. Before the opening of the new clubhouse those honored were David Belasco, Al. Hayman, Augustus Thomas, Lee Shubert, A. L. Erlanger and others. During the past season the dinners have been more frequent and more notable, if possible. The first dinner of the year was given on Sept. 5 to A. L. Jacobs, the Friars' attorney. On Oct. 19, Channing Pollock and James Forbes were the principal guests at a dinner at the Monastery. On Oct. 31 John Drew was honored at a banquet in the ballroom of the Hotel Astor. The next dinner was at the Monastery, on Nov. 14, when Friar Winchell Smith was the guest of honor. Oscar Hammerstein was entertained at the Astor on Dec. 13. At the Monastery on Jan. 23 Friar Florencio Constantino was the principal guest. A dinner to Friar Ryan Walker, the cartoonist, occurred on Feb. 13, at the Monastery, and to Wallace Munro on Feb. 27, at the same place. The last Monastery dinner was given on March 27 to the advance agents of Ringling Brothers, Barnum and Bailey's circuses and Buffalo Bill's Wild West. The guests of honor were Louis E. Cooke, Willard D. Coxey, James Jay Brady and Major John M. Burke. At Hotel Astor on April 4 the Friars entertained the officers of the United States ship Yonkton, the "advance agent" of the globe encircling fleet. Last Sunday night, April 25, Percy G. Williams was the guest of honor at another Hotel Astor banquet.

The Friars' Billiard Room.

LETTERS TO THE EDITOR.

A Young-Old Playgoer's Reminiscences.

NEW YORK, April 20.

To the Editor of THE DRAMATIC MIRROR:

SIR: For the first time I am moved to do that which at some period or other I presume countless thousands before me have been foolish enough to undertake — intrude my scribbling into the sanctuary of an editor.

The inspiration for this is a recent editorial in the New York *Times* pertaining to the demise of Helena Modjeska, from which I quote: "The generation of young playgoers which has come up since Modjeska's time has missed much."

With no timidity I confess having entered upon life's stage Oct. 10, 1877, therefore have appeared amid the supernumeraries of this world for thirty-one and a half years.

One of my earliest recollections of the drama is that of witnessing that peerless artist Modjeska as Rosalind, playing to the Orlando of Maurice Barrymore. In later years I beheld her many times, lastly as Mary Stuart, her interpretation of which will be an everlasting delight. Where on the stage today can we find her equal? 'Tis a barren field I scan, laid waste, desolate. There is but one brilliant star illuminating the theatrical horison, Minnie Maddern Fiske, with whom comparisons are odious. As I beheld Irving recall the battle of Waterloo, so I feel certain should I, living to be eighty, have with me the memory of Tess.

Mingled with these memories are those of McCullough portraying Virginius, Viola Allen being Virginia; Mary Anderson as Juliet; Rose Coghlan in Our Joan; Kyrle Bellew as Tom Jones in Sophia; Joseph Jefferson as Rip Van Winkle; Richard Golden as Old Jed Prouty; Neil Burgess in Vim; Annie Pixley in The Deacon's Daughter; Ada Gray in East Lynne; McKee Rankin in The Danites; Louis Aldrich in My Partner; Corinne as Monte Cristo, Jr.; Kate Claxton and Charles Stevenson in Bootless Baby; Phoebe Davis and Joseph Grismer in Humanity; Lawrence Barrett in Francesca da Rimini, with Otis Skinner as Paolo; later I saw Skinner as Lanciotto and Aubrey Boucicault as Paolo; Janauschek with Blanche Walsh in The Great Diamond Robbery; Minnie Palmer in My Sweetheart, assisted by Lawrance D'Orsay as "an imported exotic"; Uncle Tom's Cabin with the original Topsy, Mrs. G. C. Howard, and "Little" Bijou Fernandes as Eva; The Black Flag, in which "Master" Harry Woodruff appeared as Ned; Sol Smith Russell, Roland Reed, Fanny Herring, Robert Mantell in The Corsican Brothers and Monbars; James Herne, Mrs. John Drew, Clara Morris, Edward Harrigan, with Johnnie Wilde and lovable Annie Yeamans, Ada Rehan and "Grandma" Gilbert, N. S. Woods, J. K. Emmett, Scanlon, Henry Dixey as Adonis, Francis Wilson in Erminie and De Wolf Hopper in Wang, with "dainty" Della Fox.

Being the mascot for the New York Giants in 1888, the year they won the pennant, I was proud of my acquaintance with the genial Mr. Hopper, who as an ardent admirer of baseball appeared to reciprocate my youthful devotion. I was indeed a proud youngster the night a testimonial was tendered "our" winning nine at the Broadway Theatre.

I must not forget the everlasting fair Lillian Russell as Giroflé-Girofla; Evans and "Old Hoss" Hoey in A Parlor Match; Donnelly and Girard in Natural Gas; Hallen and Hart in Later On; Barry and Fay in The Rising Generation; The Kernells, Bessie Bonehill, Lottie Collins, Sam Bernard (whose piece de resistance was reciting "The Face on the Barroom Floor"); Weber and Fields as they knocked about in variety, and all the other celebrities of bygone days. If I missed one it must have been because the measles, mumps, etc., kept me under cover.

A quarter of a century ago I saw Booth as Richelieu and now I have seen Sothern as The Cardinal, the same E. H. Sothern who twenty years ago I first beheld as Lord Chumley, supported by Maude Adams, Cyril Scott, Tully Marshall and faithful Rowland Buckstone.

I have occasion to particularly remember attending a performance of The Old Homestead in 1888 at the Academy, for while being charmed by the voice of Chauncey Olcott, who was in the cast with Denman Thompson, I held the hand of a little girl, my first sweetheart, invited by me to the play to commemorate wearing my first pair of long trousers.

Seeing Charles Bowser in vaudeville recently reminds me of Hoyt's Musical Trifles. Well do I recall Bowser as Snaggs Richards, Canfield, Harry Connor now of The Blue Mouse, and other delightful exponents of Hoyt's frivolities. While referring to this I must not forget to mention beautiful Caroline Miskel Hoyt, whose grave I visited in a little Vermont town some ten years ago, where she lies with her husband. In 1889 I frequently visited the playhouse six consecutive nights, seeing such artists as Margaret Mather, Marie Wainwright, Mr. and Mrs. Kendal, with whom was J. E. Dodson, now moved to The House Next Door; Salvini and (my ideal) Richard Mansfield, in their entire repertoires at 25 cents per.

Having no connection with the theatre other than a love for it, I have gleaned my store of reminiscences by paying cash at the box office. My point of view varied from the 25-cent seat of a gallery god to the $2 orchestra chair next a high-browed deadhead, according to my finances. It has cost me what a college degree would, but, having found it an efficient "tree of knowledge," I am content.

The foundation of my education has been the theatre, where men and women send for our edification the best that is in them. It has been my only school since passing twelve years of age, and one from which I have never played truant. In bringing forth these ghosts of the past, I am depending solely upon memory, and, having been an advertising man for some years, find a good one very essential. The only data at hand is that which I have stored away in the cells of my "gray matter," the accumulation of a quarter of a century of playgoing, paid for and considered cheap at the price. As none of us are infallible, in such instances as I am wrong, I crave your indulgence. I could not resist the call of the past as brought to mind by the passing away of Modjeska and just had to jot it down.

Since the days of the old Lyceum stock, with dear Georgia Cayvan, and the old Empire stock, a company of players, each of whom has since starred, I have seen, making a conservative estimate, more than 80 per cent. of the productions in New York, good, bad and indifferent. Often being surprised by what some accomplished and disappointed at the failure of others to develop according to my expectations. Of those from the other side I best remember there are John Hare, Mrs. Pat Campbell, Chas. Warner, Willard Tree, Wyndham, Ellen Terry and Henry Irving, last seen by me the night before he left America never to return. So I could write on indefinitely, enjoying all over again the performances as brought to light from out that wonderful storehouse possessed by each of us, memory.

Glancing at what is already written, I have doubt as to these closing lines ever being read, admitting I cannot blame the reader for long since exclaiming "piffle!" For in the words of Paul Armstrong and Rex Beach, I have certainly been Going Some.

Now then, for The Climax, would I be considered a "young playgoer," one who has missed much? Sincerely yours,

HERBERT ALDRICH.

P. S.—I learn that my parents attended the Fifth Avenue Theatre on their wedding night, Thanksgiving, 1876, the play I have been told was Fanny Davenport in Pique.

On Imitation.

To the Editor of THE DRAMATIC MIRROR:

SIR: The fact that your instructive paper has been my theatrical oracle since the time of The Giddy Gusher of joyous memory prompts me to send my long thought views on a subject which seems to be causing a deal of discussion just now—the question of imitation. May I remind that in all the arts imitation is an accepted attribute? There are the various "schools," so-called, of painters, of music, why not of acting and entertaining? All the great minds have had their followers; in these respects one never hears the word imitator in its present acceptance. To come down to our own time, the influence of Gibson is manifest in the entire modern school of figures in black and white illustrating, but we're sure Mr. Gibson would be the last to call them imitations; he is probably proud to have practically founded a school. How many of us attend the theatre week after week and see followers of Mrs. Fiske—women who, possibly unconsciously, use her methods of naturalness; with never a moment of mediocrity; her sharp nerve-hitting attack; her tragic muteness. Incidentally, why has Mrs. Fiske never given us Lady Macbeth? I would gladly give a year from those remaining to me to see that performance. One knows it would be perfectly presented, and that slight, flame-haired figure, if you will permit me, has ever been my ideal of Macbeth's queen. We should catch some new tones in the sleep-walking scene then, and the colleges should see a representative performance, but I digress. Surely Mrs. Fiske never considers her various disciples imitators; it is only proof to her of the wonderful influence she sheds on theatrical affairs of her day, and this includes all departments. Who that remembers the Manhattan Theatre during the Fiske régime but recognizes its atmosphere on entering the better of our new playhouses, so entirely has Mrs. Fiske's personality changed the trend of all things theatrical to their utter benefit, and still there is no aspersive "imitation" mentioned. To go from the sublime to—vaudeville, meaning no disrespect to this worthy branch—it is perhaps that their efforts are rendered shopworn and unsaleable by constant repetition; still one doubts the amount of damage done when recollecting the never failing success of Mr. Rice or Mr. Prevost, who has surely been imitated to the point of irritation, but when next one sees the original little droll all memories of imitators vanish. One simply cannot attend a vaudeville theatre without being reminded of Tucker and Williams; whether the lady before us is portraying a waif, a lady of the chorus, or a typewriter lady, she is ever a lady and ever remindful of Ira Williams. I am told this couple are winning fame and fortune in England, so probably do not worry much about followers and need not at all. As to Miss Tanguay and Mr. Cohan, the most widely copied of all these pioneers, they have the happy faculty of benefiting by it all as a means of advertising—they being so flagrantly copied reap a real harvest from it. If they have established a school Allah be merciful! If they have, indeed, then it is a jingly joyous one, that is quite in accord with the modern spirit of rush hours, airships, etc. May I venture to hope that my harmless effusion may find a quiet corner in your excellent journal? I should thoroughly appreciate so fine a courtesy. Most faithfully,

THOMAS A. STEYNE.

BILL REGARDING THEATRE TICKETS.

At the request of the Commission on Drama and Music of the People's Institute of New York City the Assembly last week passed a bill introduced by Assemblyman Spielberg which makes it a misdemeanor for a person or corporation to buy or sell a ticket issued by the institute which entitles the holder to a reduced fee for admission to any dramatic production or entertainment. Claim was made that persons procuring the tickets turn them over to ticket speculators, and the managers had threatened to withdraw the privilege granted the institute unless the law was passed.

The Friars' Lounging Room.

The Matinee Girl

CLARA MORRIS, her eyes twinkling through the tears with which she had seen the curtain fall upon the last audience at which she should ever look over the footlights, said while she rested in her Lady Macbeth costume and an anxious young doctor perched at her elbow after her testimonial:

"While I sat here waiting for my cue I heard a man's voice rumbling outside my door, 'Thirty-four years,' he said, and said it again, and again, 'Thirty-four years.' He said it the fourth time and it got on my nerves.

"'Devil fly away with that man,' said I. 'What does he mean by dragging the multiplication table around after him like a ball and chain?'

"A minute later he appeared, still saying 'Thirty-four years.' He was Charles Walcot, and he reminded me that on the sixteenth of April, at the Walnut Street Theatre, in Philadelphia, we had appeared in Macbeth. He played Macbeth and I Lady Macbeth. And it was thirty-four years ago to-day. He had a ragged old programme with him to prove it.

"Thirty-four years," she repeated, and her eyes twinkled again. "Somehow I feel as if I were fooling Time. I somehow have gotten in wrong on this growing old game. I'm not playing it right. When I look at the outside I know it has happened. But not inside. That is one reason I am so grateful for my old friend, Sir Theodore Martin, of England. He is ninety, and he calls this person of merely sixty 'Child.'"

Concerning the straight gait of Father Time, how sometimes he spins over an asphalt track tearing the speed law to splinters, how sometimes he lags as a lame, famished beggar, how sometimes he seems to stop at our elbows, to linger and hesitate as to whether he will really ever move on again, that it a strange trick that he has played upon Olga Nethersole and Frank Worthing.

It doesn't matter how many nor how few years ago this happened. Nothing will induce me to tell, for I promised the whisperer of the secret I would not. It was the first meeting of Miss Nethersole with a slim, delicate youth in his mother's drawing room in Edinborough. The mother had entertained the actress who was a friend of friends of hers. She introduced the youth.

"My boy has a fancy for reading things aloud," she said, tolerantly. "We've tried to stop him but couldn't."

"Perhaps he will read something for me," suggested the actress. The boy eagerly accepted. Miss Nethersole, with her intense quiet that is more eloquent than the sounds made by many other humans, leaned back in her chair and listened. When he had finished reading Meredith's "The Portrait," Miss Nethersole said to his mother, "If he should ever want to go on the stage I would allow him to go."

In her crowded life she forgot the incident. Ten years later a thin young man was engaged as her leading man. "Where have I seen you before?" she demanded, memory struggling with the handicap of the busy years.

"At my mother's in Edinborough, Miss Nethersole," he said. "I went on the stage shortly afterward. My parents consented, at your advice."

Mr. Worthing came to America as Miss Nethersole's leading man. Augustin Daly transferred him to the support of Ada Rehan.

But of Father Time's queer pranks. He has silvered the hair of the boy who read "The Portrait" in that Edinborough drawing room. But he has passed the actress by on the other side. Her eyes are as full and heavily lidded, her brown hair as thick and lustrous, above and beyond all as unblemishedly brown, her complexion as smooth and fresh as a rose leaf.

Why? Ask Father Time, and he grins and cuts a caper. A strange jester is Father Time, wearing the cap and bells as often as lengthened face.

What a young, young play is Going Some! It is a play to make a graybeard feel tricksy and twenty! To make a dull-faced, heavy-hopped matron feel that she is just out of school. And the really young will revel in it. It is in spirit the youngster of all the Broadway plays of all the season.

A clever youngster, too, for it is a cleverly wrought play that keeps unflagging the interest in a silly footrace for three blithesome acts.

White Whiskers whispered to me while we gossiped between acts of The Mascot that it was only twenty-five short years ago, or thereabouts, that he saw The Mascot first. Mark Smith, the matinee idol of the Casino, was the Pippo, and he sang the gobble duet with Adelaide Randall, she who was afterward a star. "Ah, they draw the heart out of the bosom with that song!" exclaimed White Whiskers. "I saw Henry E. Dixey as the Prince. He was a wicked wag."

"And these people of another generation?" I asked.

White Whiskers beamed through his glasses at Flora Zabelle, younger, darker and graver than Anna Held, yet with tantalizing stage resemblance to her. "A nice girl, a bright girl," he murmured, approvingly nodding his snowy thatched head. "a growing girl. Yes, she's a very good Bettina. And Raymond Hitchcock is Hitchcocky." A praiseworthy and satisfying adjective.

I wouldn't miss a Dodson performance any more than I would refrain from every new novel by my favorite author. J. E. Dodson is a player of infinite pains. One feels that he has poured into his conception of the part he plays all the ripeness of a rich experience: that he has tested it by all the accepted standards: that he has brought it to as near perfection as in him lies. It is good to feel when we slip into our orchestra chair of a Wednesday or Thursday or Saturday, or special afternoon, that the actor will give us his best. It is a slight upon an audience when a player does less. Audiences bear many such slights.

As to an artist's standards, one of the earnest though good-looking young leading men now pleasing the maidens by his pulchritude and the men and matrons by his dramatic intelligence, borrowed this from Tolstoi and tucked the scribbled card into a corner of his mirror:

"Art is not a pleasure, a solace, or an amusement. Art is a great matter. Art is an organ of life, transmitting man's reasonable perception into life."

From a Mormon choir in the Mountain Walled capital of the Latter Day Saints in Utah to a role in a Broadway musical comedy is a far cry. The cry goes farther and becomes a surprising echo when the part the young woman plays and sings is that of an ex-model, who is much perturbed by the reappearance of a painting of a beauty in her bathtub for which she had posed. The play turns upon the pivot of a mole on the bathing young woman's knee.

But Mormon elders, white-bearded, wondering-eyed and provincial always, as soon as they arrive in the metropolis ask at their hotels for tickets for The Beauty Spot. It is handsome Viola Gillette who possesses in the play the beauty spot, and the Mormon brethren have forgiven her assumption of the part. For the far cry and the echo, they are persuaded, is art.

Verily, I believe that Edmund Breese is an India rubber man. At a matinee of The Third Degree we saw him as a spare, a crabbed lawyer, so spare that the creaking of his bones echoed across the footlights. At a testimonial the same week he was by actual measurement six inches taller and twice as broad. He played a hammer-fisted, burly, soot-visaged negro with voice so deep that it was fearsome. I of the question mark asked him how he achieved this wondrous expansion.

He answered with frank eyes, "Upon my soul, I don't do anything. I never wear high heels nor do any of those things. I just feel bigger and broader or shorter and narrower, and the body obeys. I tell you it isn't a laughing matter. I have reverence for the human body and an awe at what it can be made to do."

Past my shoulder at a performance last week there whispered some amiable cosmopolites. They talked of Richard Mansfield and their high, gay voices were lowered as they uttered his name.

"He was a great man," said one of them whose accents mingled from much light-hearted globe trotting. "I used to dock with him, and I saw him — the human side of him—that few know. How he loved the play for the play's sake. I've been with him on his yacht when he would go away at noon with a good-natured, 'Excuse me, old man, there's a line in a play that's bothering me.' And he wouldn't come back till sunset, looking tired."

"'Did you get it?' I would ask.

"'I don't know, old man,' he would say, sadly. 'That's the blackness of the cloud. We never know. We can only try until we think perhaps we have it. He used to go away on his yacht alone for four or five days just working out something like that.

"He was very fond and proud of his boy, George Gibbs. Once when he was having a hard tussle with a line he said, 'I'll get George Gibbs to read it for me. He's only ten, but he'll read it right. Children are the best actors. They know. We are all good actors when we are children, but as we grow up we forget. We forget!'"

At a special business meeting of the executive committee of The Twelfth Night an officer spoke of "personality." Some one else asked, "Just what do we mean by personality?" A third body borrowed from the Civic Forum across the hall a dictionary.

"Personality—that which constitutes a person," she reads, while those who listened suspended judgment. "Conscious separate existence as an intelligent and voluntary being." A few nodded qualified approval. "The attributes taken collectively that make up the character and nature of an individual." A few heartier nods. "That which distinguishes and characterizes a person." At this there was the unanimous patter of kid gloved palms.

"That which distinguishes and characterizes a person," the officer repeated. "At last we have a satisfying definition of personality." Then they talked of the persons they knew who had the strongest personalities, the most vivid personality, the most winsome, the most haunting. They agreed that personality is less a matter of kind than of quantity, that one person has more, another less, personality; that, indeed, personality, as we use it in appraising stage folk, is the degree in which one differs from others. The discussion grew personal, kindly so. I will not repeat it, but I may babble with immunity of my own impressions.

The old Berkeley, of variegated associations, where the meeting was held, might have jogged memory with a half-dozen lifelike recollections, of Arnold Daly and his experiment with The Theatre of Ideas; of Frank Keenan and his similar experiments, and whose Dr. Tarr of the Poe play is a persistant tenant of the chambers of memory; of that restless, ambitious Mrs. Osborn, who essayed to make of the little theatre a society meeting and lingering place, and whose restlessness and ambitions now share her last long sleep.

But curiously the brown-toned walls suggested none of these. They recalled rather the last of the annual revels of Twelfth Night, when players came after the play to grasp hands, to dance, to feast, and to wish each other a crowning and perfect year. There passed before memory's eyes a brilliant procession: Mrs. Edwin Arden, the president, stately and gracious; Ethel Barrymore, beautiful in rounder fashion than ever before; Jane Laurel, looking as Ethel Barrymore did in her slenderer days; Bijou Fernandez Abingdon, dark-eyed and midnight-haired as a visitor from the Orient; Mrs. James Brown Potter, slender, with copper colored hair and a sad smile; Dick Bennett, young and grave as the John Shand he is playing; Wilton Lackaye, too glad to be at home again to pour forth caustic-isms; Alice Evans Lackaye, showing how the farmers of her native Sedalia, Mo., leaned against the fence and talked politics. And one, a violet woman, I recalled first and last, and beside them all. She was the shyest woman in the big club rooms, the quietest. She looked at the dancers, listened to the chatterers, and slipped completely out of the shell of self.

She was very young. Her gown matched her eyes. Both were the color of forget-me-nots. Her face was thin and white and tired. Her smile was wistful. She talked little but in simple, quaint phrases, and when she spoke she said something, and those who were near listened.

I know very little about the girl, only that before she played the heroine in Via Wireless and Brewster's Millions and appeared at a special matinee of Tioxy she had gone to school to the Dearborn Stock Company, and women and children had crowded the houses because they "liked" her. They didn't know why. Perhaps it was because she was so quiet, so gentle. They couldn't tell why, but they liked her. That was years ago, but they couldn't forget her.

Neither could I. That is why I have done this meditation on personality. The girl is Mary Ryan.

THE MATINEE GIRL.

The Friars' Library.

The Friars' Dining Room.

DURING THE SUMMER SEASON.

Plans and Places Fixed Upon by Players and Managers for Hot Weather.

Manager G. C. Miller, of the Victoria, Dayton, O., expects to spend most of the Summer motoring, having recently acquired a fine new car.

Manager Bowlby, of the Park, Indianapolis, will remain in the city all Summer, taking his vacation in October and a week now and then during the year, as Henry M. Talbott and Fred Dickson, proprietors of the Park, will be away all Summer. Mr. Talbott with his wife is now abroad and will remain until late in the Fall. Mr. Dickson and family will spend the Summer at their place at Minocqua, Wis.

Among the theatrical natives and residents of Hartford, Conn., are William Gillette, Otis Skinner, Francis Carlyle, Clyde Fitch, Lew Dockstader, Frank Lawton, Charles B. Dillingham, Bruce Edwards, William Raymond Sill, Winchell Smith, and Byron Ongley.

Billy Donnelly, for years the man ahead of Al. G. Field's Greater Minstrels, but this year in the same capacity with B. C. Whitney's Attractions, will spend the Summer months with his family at his cottage at Long Lake, nine miles south of Kalamazoo, Mich.

Frank Mills, this season with Henry Miller's Associated Players, producing A Servant in the House, will spend his Summer abroad, traveling part of the time and taking a period of rest at his home in St. John's Wood, London. Mrs. Mills (Helen McBeth) will accompany her husband. Miss McBeth has for the past three years been with Mary Mannering. She was previously with Mrs. Fiske.

James O'Neil will spend his Summer at his home, Pequot Avenue, New London. James O'Neil, Jr., will continue with The Traveling Salesman during the Boston run, after which he may come to New London. Mr. and Mrs. Harry Browne are expected at their Summer home, Quaker Hill, at the close of the Woodward Stock company in Kansas City. William Potter Brown will not be with Andrew Mack in vaudeville but will Summer at Quaker Hill, Conn.

James R. Somes has no plans now for another season, but intends to spend the Summer at his home in Gloucester, Mass.

Lemuel C. Reeves, who opened the season with The Card King of the Coast and later played sympathetic parts with Florence Bindley, will rest during the Summer at his home in Burlington, N. J.

J. P. Lester, manager of Under Southern Skies Central company, is a resident of Racine, Wis., and his Summers are always spent there.

Mr. and Mrs. Roy Kingston, who have been out with The Moonshiner's Daughter, will spend a short vacation at Princeton, Md., this Summer.

Dan Holt, black-face comedian, will spend the Summer at his home in Macon, Ga.

Mr. and Mrs. Roy Conant, manager of the National Amusement Bureau, who are conducting minstrels for fraternal organizations, will close their season on May 15 and spend the Summer in Concord, N. H. They will return to Missouri on Sept. 15, and open the season with new equipments.

A. E. Dionne ("Dionne the Magician"), who has also had out several Uncle Tom's Cabin companies, is now at his Summer home in Westport, N. H., near Keene, where he expects to remain for a few months.

Robert Ransome will remain at his home in Adrian, Mich., for the Summer.

Manager B. F. Reilly, of the Majestic Theatre, Indianapolis, will spend the Summer at home after a short visit to Martinsville, a health resort near Indianapolis.

Summer residents of Palmyra, N. Y., will be Charles Swan, manager of The Flaming Arrow; Mrs. Swan (Jessie Stevens), of The Rocky Mountain Express; Mr. and Mrs. Edwin Hoyt, of Rosabel Morrison's company, and Maude Stevens, of A Good Fellow company.

William C. Andrews, of Louis James' company, will spend the Summer at his country home at Ridgewood, N. J.

THE SUMMER AMUSEMENT PARKS

CONEY ISLAND, the first and greatest of Summer amusement parks, imitated on a small scale by enterprises in many large cities that have adaptable suburbs, and on a large scale even in great European centers, will open larger and more distracting in its features than ever before. And during the Summer it will entertain millions.

The opening of Steeplechase Park on April 4 was the first gun of the season at Coney Island, which in effect extends from Manhattan Beach to Seagate, covering an area of five miles, and is divided into three sections, West Brighton, Brighton Beach and Manhattan Beach.

Steeplechase Park is located at the extreme west end and occupies about forty acres, extending from Surf Avenue to the shore. The park was built by George W. Tilyou years ago, and its actual operation continued under him independently until two years ago, when fire destroyed all its buildings except the enormous electric plant and the engine room. On the site of this property and extending over the section occupied by the Freide Globe Tower foundation, the new Steeplechase Park is built, with its vast Pavilion of Fun, in which is housed every conceivable form of amusement, including a dancehall and a restaurant. This building is in the midst of a beautiful grove. A new policy was instituted last year, and the park is now handled by a stock company of which Mr. Tilyou is president.

Luna Park, situated on Surf Avenue, in the heart of Coney Island, was built by Thompson and Dundy in 1892. It contains twenty-five buildings devoted to every variety of entertainment. In the center of the park there is an artificial lake, over one part of which is built a platform arranged for open air circus performances. A large dancehall, a restaurant and a'rdome, with a seating capacity of 500, the Mountain Torrent and the Red Mill are some of its features. Some idea of the magnitude of this park can be gained from the fact that over 2,000 persons are employed in it, including thirty-four young women ticket sellers. It is lighted by 9,000,000 electric bulbs, and its attendance last season was 5,000,000. Frederick Thompson's offices are located a little to the left of the main entrance.

Dreamland Park, with its imposing entrance on Surf Avenue, extends down to the water front. The dancehall, built upon an iron pier fifty feet out into the ocean, is one of the largest in the country. Bostock's Animal Arena, one of the main features of the park, has its own entrance on the main street. Creation, Hell Gate and a number of the Ellis attractions are located here. The park is undergoing a complete change, and when opened early in May will present an entirely new appearance.

The Bowery, which extends from Inman's Walk to Steeplechase, is probably the most frequented section of Coney Island. It is a narrow street about a mile long, with buildings of every variety of architecture occupied by venders of all kinds of refreshments, amusements and souvenirs. There are music halls, dance halls, moving picture shows, fortune tellers, roller coasters and Japanese peddlers and gamekeepers to attract the visitor and separate him from his money.

Henderson's Music Hall, at the rear of the big Henderson Restaurant, has a ground floor seating capacity of 5,000, with a large balcony and six boxes. The vaudeville bills offered here are always good, and many of the performers become features at the principal vaudeville houses in the city later in the season.

Inman's Casino is one of the oldest and most prosperous places of amusement at the beach, and it was one of the first music halls on the Bowery. It has a large seating capacity, and offers a mixed entertainment of burlesque and vaudeville.

There are five or six music halls along this thoroughfare, where girls appear on a stage in minstrel fashion and sing popular songs, with an occasional vaudeville act added on special days. The Imperial Music Hall and Volk's Music Hall are two of the more prominent. Most of these places offer moving pictures, interspersed with other features.

Sea Side Park, the public playground, occupies fifty-five acres and separates the West End from Brighton Beach. Robinson's Brighton Beach Music Hall, in course of construction, is located at the end of the park, on the Concourse, and if its rapid progress continues it will be ready for the announced opening date some time in July.

Brighton Beach Park, which last season was enlarged to meet the growing demand for popular amusement in this section, has a number of arena features. It was here that Miller's 101 Ranch was located for two seasons. Pain's Amphitheatre is one of the principal features of this locality, and the Brighton Music Hall, which is a landmark, has for a number of years been a vaudeville house during the Summer. It was leased by P. G. Williams for several years. Two years ago W. L. Grover managed the house, and last year it was controlled by D. L. Robertson. Along the boardwalk there are moving picture shows, roller coasters, refreshment booths, and a large roller skating rink. During July and August Slafer's Band concerts are given on the veranda of the hotel.

Manhattan Beach, for many years a very exclusive resort, having none of the catch penny devices to attract the crowds, was the site of Pain's fireworks shows for many years. In the pavilion connected with the hotel, which was taken down last year, many of the Broadway musical successes were seen for a short season of four or five weeks. In this hall Sousa's concerts were a feature for several years. Manhattan Beach is being developed by a company for the purpose of making it a profitable resort, and a plan was started last year for the extension of the property back in the direction of Sheepshead Bay, with a view of creating a miniature Venice on the property.

It is estimated that there are seventy places in Coney Island where moving pictures are exhibited. It was thought that when the rigid fire laws were enforced a number of these exhibitions would be put out of business, but nearly all of the proprietors have complied with the law and this Summer is likely to see many additional shows.

On Surf Avenue, the main thoroughfare, there are hundreds of amusement places. Hagen's Fire Show, one of the most interesting and prosperous attractions, is on this avenue, and as far as Sea Gate, on either side of the way, are places to attract and entertain visitors. On one Sunday last Summer there were 170,000 people in Coney Island.

PARKS IN SCORES OF CITIES.

Notes of This Form of Summer Amusement from All Points of the Country.

This is going to be the fourth season for Riverview Park, Detroit, Mich. But not every one knows that this up-to-the-minute amusement resort has a long history behind it. The story of this pleasure ground extends over a generation back, and abounds with picturesque interest. Only the barest outline can here be given. It was in 1876 that Jacob Beller built his famous roadside inn and great bathing establishment for the edification of the élite of the city of Detroit. He was encouraged by the popularity and appreciation accorded his efforts so he forthwith extended his operations, erected a concert pavilion, laid out his Summer gardens, installed a menagerie and renamed his resort Beller's Gardens. So it remained until 1905. Then Maurice Wolff perceived a golden opportunity. He secured a long lease on the estate and transformed the gardens into the splendid modern amusement park. As Wolff's Park it enjoyed pronounced success. In the Spring of 1908, for the purpose of furthering improvements, the control of the park property was vested in a corporation, the Riverview Park Company. Under its new management the resort, as Riverview Park, has met with popular approval that is nothing less than phenomenal. And this is in no small part due to the fact that the management is liberal and enterprising. For the coming season general improvements on the grounds are being carried through. Several novel riding devices and buildings are being erected, among them a large dancing pavilion and a new giant merry-go-round. Lambiase's Band will open the season on May 8. Free outdoor moving pictures will be a feature, and the entertainment of conventions (for Detroit is the convention center of America) will be a specialty. There will be no change from the policy of free admission. The officers of Riverview Park are: Joseph Rosenzweig, president; Peter S. Wilkus, vice-president; Milford Stern, secretary; Charles Rosenzweig, treasurer. Each of these gentlemen is confident that the coming park season will be a highly successful one, not for themselves alone but throughout the country generally.

Wolff's Park, at Toronto, Ont., will be opened by its promoter, Maurice Wolff, on Victoria Day, May 24, and promises to be one of the most important outdoor amusement enterprises in that part of the country. Krug and Mills, of Coney Island, are constructing one of the largest roller coasters in Canada on the premises. The largest dancing pavilion in Toronto will be another feature. Mr. Wolff, it will be remembered, was the promoter and builder of Wolff's Park (now Riverview Park), at Detroit, Mich., and ran that resort for three seasons.

Fairyland, at Paterson, N. J., will probably be closed this Summer, as it has been a losing game ever since it opened about three years ago. It was recently sold under the hammer to the original owner of the land for $1,000. Passaic Falls will continue with outdoor amusements only.

The Electric Park, Waterloo, Ia., will open under the management of Lore Alford on June 1. Maxim DeGross will furnish the band and orchestra.

Irvinedale Park, Warren, Pa., heretofore conducted by the Warren Street Railway and presenting dramatic and vaudeville entertainment, will probably remain closed this Summer.

The Parks at Lowell, Mass., will be under the same management as last season.

Ferndale Park, Petersburg, Va., is operated by the local street railway company and will offer free amusements during the Summer.

Mount Beacon Park, Matteawan, N. Y., will open early in May, with many improvements. The park is situated at the foot of the Mount Beacon Incline Railroad, directly opposite Newburgh-on-the-Hudson, fifty-nine miles from New York city. It has 100,000 population to draw from. Attractive features will be vaudeville, band concerts and free outdoor acts.

The Chutes, now located near Golden Gate Park, San Francisco, has taken a thirteen years' lease on the property formerly occupied by the Coney Island Company, located on Fillmore Street near Eddy Street. The building will be remodeled and all the Chutes' outdoor attractions will be there installed. The Zoo part of the enterprise has been dispensed with.

Riverside Park, Boise City, Idaho, owned by the Riverside Park Amusement Company and managed by Schmelzel and Pyle, will open its season May 17. The Parker Brothers' Carnival company will be the attraction for the first week. The theatre, dancing pavilion, café, bar, and grand stands are all being repaired and improved. Several new features have been added, including Shooting the Chutes, Miniature Railway, Merry-Go-Round, Ferris Wheel, Maze, "Crazy House" and several smaller attractions. A big free act is to be a weekly feature. A comic opera company will be housed in the theatre. Fred Stanley, formerly of the Della Pringle Stock company, has been secured as excursion agent and will have charge of the picnics coming to the park. The season at Riverside Park lasts about five months.

The Mountain Park Theatre at Holyoke, Mass., is looking forward to an active Summer season

There is some doubt about the opening this Summer of Fairyland, at Paterson, N. J., the resort never having been a very great success in the past.

Vaudeville will be one of the strong features Manager Smalby will offer this Summer at Boyd Park, Peru, Ind.

For the coming Summer out of doors Proctor's attractions will be much the same as before. There was a trouble at Wonderland, but reorganization has been effected and it will be in the ring just as heretofore. The other parks will start in early and will be strong rivals to any houses in town which may be open.

Wonderland Park, Wichita, Kan., will open May 15. Musical comedy will be the attraction at the park theatre, and a number of new amusement devices have been installed.

Highland Park, Quincy, Ill., has undergone many improvements, and many new concessions have been added in preparation for a busy Summer.

Baldwin Wonderland Park, at Quincy, Ill., this Summer will be under the management of H. Geschwindner. Many improvements are being made prior to the opening in May.

Lincoln Park, near Norwich, Conn., on the line of the Norwich and Westerly Street Railway, will again make a feature of good vaudeville in its rustic theatre. Dwight Hough will be manager of the theatre, it is said, as heretofore.

The West End and White City resorts, New Orleans, La., will have no opposition. The latter will probable as its main feature offer a light opera company and the former its usual military band and vaudeville under the direction of the Orpheum Circuit.

Kingston Park, Kingston, N. Y., will open May 30 with Miller's full band ,to run until Labor Day, with vaudeville every week.

Kansas City's three parks, Electric, Forest, and Fairmount, are all scheduled to open sometime in May. Electric Park, which is one of the most complete amusement resorts in the West, will have as a headline attraction during the entire Summer one or another of the big bands.

The number of amusement parks in Chicago this year is the same as last—four. The experiment of airdome theatres, for that kind has never been tried here, will be made this Summer in outlying portions of the city.

Electric Park, at Peekskill, N. Y., will open, as usual, on May 30, with high-class vaudeville. The policy of Shady Lake Park, at Peekskill, has not yet been definitely decided upon.

Union Park, at Dubuque, Ia., managed by the Union Electric Company, is being greatly improved and enlarged for the coming Summer. A large amusement pavillion, seating 5,000 people, is being erected, with a commodious stage. The portion of the audience occupying the choice seats, those under cover, will pay a small admission, but the remainder will be free.

Union Land Park, at Clarksburg, W. Va., this Summer will continue under the management of Denham and H. L. Highland, the proprietors.

Vaudeville and moving pictures will probably be the attractions at Tumbling Run Park, Pottsville, Pa., this Summer.

Summer amusement resorts around Salt Lake City, Utah, are looking forward to a successful season. Wandamere will have many new attractions in addition to all the popular old ones. This park does not sell liquor, but has always successfully catered to family patronage, clubs, outings, etc. Lagoon Park will open soon after Decoration Day with its usual attractions, dancing, boating, the chutes, etc. The Salt Palace will continue to make its great "saucer" bicycle track and a number of side-shows its principal attractions. The Saltair Beach bathing resort, on the Great Salt Lake, will open about May 30.

Cowan Park, at Eagle Grove, Ia., will open June 1, with bathing and boating as its principal attractions.

Melville Park, at Halifax, N. S., will have several new features this season.

Rock Springs Park, at East Liverpool, O., J. Howard Maxwell, manager, opens the season May 30. Lake Newell Park, George W. Clark, manager, opens May 1.

W. A. Loe has organized a stock company for the Airdome Theatre at Riverside Park, Hutchinson, Kan.

Charles H. Sweeton will manage Oak Summit Park, at Evansville, Ind., this Summer. Cook's Park, too, will soon reopen, it is said.

The Kearney Chautauqua Association, of Kearney, Neb., has commenced the purchase of grounds in the northwest part of the city, and will hold their third annual Chautauqua during the Summer. A ten days programme will be given. The grounds will comprise about 15 to 20 acres, and there will be a miniature lake, rustic bridge and plenty of shade.

The West End Park, at Waco, Texas, will begin its season about May 1, offering traveling repertoire companies, etc., for runs of a week or more. The park is owned and managed by the street car company and no admission is charged, a return ticket to the city being sufficient to procure entrance. Reserved seats are sold, however. The park has always been most successful.

The managers of Coney Island Park, at Cincinnati, O., are making some extensive improvements about that property and new features include a Summer theatre seating nearly 2,000 people, and a new race course with stable accommodations for a hundred horses. The park's excursion steamers, Island Queen and Princess, are just off the marine ways. Their dancing cabins have been made larger. Manager G. W. Englebreth will inaugurate the vaudeville season at the park May 25, and for an outdoor attraction there is to be the Battle in the Skies, Pain's fireworks spectacle, with nearly 200 people participating.

Capital Beach, the only outdoor resort at Lincoln, Neb., will have for its attractions a large dance hall, band concerts, fireworks and open-air amusement devices.

Luna Park, at Scranton, Pa., with Len B. Sloss as manager, and Rocky Glen Park, with A. Frothingham as manager, will open in the near future. Workmen have been busy all Winter making improvements at Luna Park, and Manager Sloss announces many improvements in buildings, walks and lights.

The Shady Grove Park, situated between Connellsville and Uniontown, Pa., opens again this Summer with a list of varied attractions.

H. B. Griffiths will continue as manager of Rocky Springs Park Theatre, Lancaster, Pa., the coming Summer.

South Park and City Park, at Escanaba, Mich., are to offer their usual popular features the coming Summer.

Lincoln Park, located in the town of Dartmouth, Mass., and under the direct management of the Dartmouth and Westport Street Railway Company, will present during the coming Summer season comic opera, which was such a great success last season.

Lakeside Park, at Denver, Colo. (known, too, as White City) Manhattan Beach, and the Tulleries, will soon open their Summer season, offering varied outdoor amusements.

The Casino and Ross Park resorts, at Binghamton, N. Y., are under the management of J. P. E. Clark. Summer opera company is being talked of for the Casino, and vaudeville will be given at Ross Park.

White City, at Binghamton, N. Y., is under the management of L. E. Wagner. Fairs and vaudeville will be given, and concessions will be rented to suitable attractions.

The Glen Lake Amusement Park, at Glens Falls, N. Y., under the management of Herbert Greason, has promise of big things for the coming season and the outlook for this favorite Summer resort, according to the ideas of the management, will be more popular than ever. The park is situated between Glens Falls and Lake George, N. Y., and is located on noted historical ground where the French and Indians fought many battles. The Delaware and Hudson Railroad and the Hudson Valley Electric Railroad run on a direct line and pass the gates. The management has already spent money with a lavish hand, and all the devices that go to make a popular resort will be installed to make this park one of the most popular in northern New York. An electrical equipment will be installed, making the park a blaze of glory at night. The usual attractions are being booked and band concerts will be in vogue. The management and their assistants are composed of hustlers in every sense of the word, who are on the watch for something new and original. There is no doubt of a successful future for this enterprise, as the drawing population is large.

East Lake Park, at Birmingham, Ala., has opened its Summer season with more and better attractions than ever before.

Burlington Island Park, a family resort located between Burlington, N. J., and Bristol, Pa., will formally open on or about May 30, with the usual Summer attractions.

Rancocas Park, located between Mt. Holly and Morristown, N. J., will inaugurate the Summer season by opening May 30. Amusements of various kinds will be introduced, with a probability of weekly concerts by well-known bands. William Fleetwood will be manager of this favorite resort.

Oxford Lake Park Theatre, at Anniston, Ala., will open for its Summer season May 31, a stock company being the attraction.

Work is being rushed with all possible speed on the many new features now being installed at Edgewood Park, Charleston, W. Va., which is scheduled to open May 15. In addition to the Casino, skating rink, shooting gallery, penny arcade, electric theatre, ball game and merry-go-round, there will be erected a helter-skelter, circle wave, laughing gallery and many other devices. A number of free acts will be engaged and the management is looking forward to the best season it has ever known. The street car service will be greatly improved and a new loop added.

Forrest Park, Arkansas, Mo., will again be under the management of Charles T. Taylor and will open May 15. Vaudeville, comic opera and stock companies will be the features.

The Chicago-New York Electric Air-Line Park, at La Porte, Ind., will open about June 1, the chief attractions being vaudeville and moving pictures.

Robison Park, Fort Wayne, Ind., will open early in the season, but the class of attractions for the theatre has not been decided upon. In former seasons vaudeville has been the attraction.

Boynton Beach, Perth Amboy, N. J., will offer this Summer all the attractions that made the resort so popular last season.

Idora Park, the principal park resort at Oakland, Cal., is open to the public and drawing large crowds daily. The theatre in connection with the park will be thrown open in about a month, but as yet the management have not determined whether they will put on a stock company for comic opera productions or conduct it on vaudeville lines.

Luna Park, at Washington, D. C., will open its season May 30. Glen Echo and Chevy Chase Lake, two popular resorts, will begin operations at about the same time.

The season at the Philadelphia parks does not begin until the latter part of May. Some negotiations are under way for bands and orchestras, but, so far as could be learned, final contracts have not yet been signed. Willow Grove Park will, of course, give its usual high grade of music, with Sousa, Damrosch, Herbert and other great organizations as the musical attractions. Few new features are to be introduced this year, owing to the business depression, the management of the different parks feeling that the outlook for the Summer hardly warrants any special expenditure at this time.

Rensselaer Park, at Troy, N. Y., this Summer will offer all the best known outdoor amusements, a vaudeville theatre, racetrack, Ferris wheel, coasters, dancing, etc.

Luna Park, at Johnstown, Pa., is for lease, but if the resort should not be leased the Ion Carrol Comedy company will continue as its attraction, as formerly.

Hyatt Park Casino, at Columbia, S. C., a park vaudeville theatre with a seating capacity of 1,000, will be reopened May 1 by Frank G. Long for the Summer months. It has heretofore been well patronized and has always proved a paying investment.

Alameda Park and its Summer theatre, at Butler, Pa., will open its season May 30 and remain open until Sept. 1. Frank Melville, of New York, will be the booking agent of the resort and William Smith its resident manager.

C. W. Greenblatt, a theatre manager of Texarkana, Ark., has leased Spring Lake Park, near that city, and will manage the resort the coming Summer season.

Lakemont Park, Altoona, Pa., will open its season Decoration Day. The theatre at the park, owned by the Amusement Company of Central Pennsylvania, under the management of J. M. Shuck, will open the Summer season early in June, carrying out the same policy as last year, Summer stock productions.

At Spring Grove Park and Casino, Springfield, O., vaudeville will be presented during the Summer, and there will be outside attractions besides the regular theatrical performances.

White City, at Dayton, O., has changed hands and a new manager, George H. Heiser, of that city, has been appointed. Mr. Heiser was formerly general manager of the Sells-Flotow Circuses. He has arranged to practically rebuild the park, adding many new attractions, and will book for his vaudeville theatre only the higher class acts. The park will open May 22.

Fairview Park, at Dayton, O., opens May 30. Elmer Redelle, who has successfully managed this popular resort for the past several seasons, will again be in charge. Some improvements will be made and the Keith vaudeville offered is announced to be better than ever.

Lakeside Park, at Dayton, O., James A. Kirk, manager, opened on Easter Sunday, with some new features and all the old ones brightened up. Good vaudeville will be one of its best cards during the Summer.

Ferndale Park, at Petersburg, Va., will be operated by the local street railway company and will offer free amusements during the Summer season.

The traction company at Akron, O., have a Summer theatre just south of the city, on the shore of Summit Lake, where vaudeville will be produced from late May till late October. F. B. Johnson, the popular Colonial resident manager, will probably have charge of the Lake Brady resort this Summer. The location is fourteen miles north of Akron, between Kent and Ravenna. At this resort will be produced vaudeville, opera and drama.

Numerous new attractions are to be added to Hazle Park, at Hazleton, Pa., which is owned by the Lehigh Traction Company and run as a public park. This park is considered to be one of the prettiest little parks in eastern Pennsylvania. It is to be enlarged this Spring by the addition of several acres, which will enable them to handle larger crowds.

Evergreen Park, at Hazleton, Pa., is under new management this year. Mr. Miller, who acted as manager last year, has sold his interests to Mr. Kemp, of St. Johns. This park is the Mecca for hundreds of camping parties, who pitch their tents in the magnificent grove of pines that surround the hotel.

Charles Schneider, for the past two seasons manager of Lake Park, at Bloomington, Ill., the local amusement park, has surrendered his lease to Fred Wolkan, the owner, who at present intends conducting the place. Financially it has never been a great success and plans for the Summer are very unsettled.

At the Golden Spur, New London, Conn., no announcement of the season's plans has been made, but the resort will probably continue last Summer's policy of having one star attraction a week and several small concessions.

There appears to be an excellent opening near New London, Conn., for a first-class park at Ocean Beach, which is at the end of a 35-mile trolley line running from Willimantic to the beach direct. An attempt was made last season to open a park, but the plan was abandoned and the company has since gone out of business.

Rensselaer Park, at Troy, N. Y., is making preparations to open as soon as the weather permits, and the management is looking forward to even better business than last Summer. As soon as the Summer season opens a new park between Troy and Cohoes will be opened, and as it will draw from both cities Manager Wilson is expecting a big season. The park will be named Mohawk Pines.

The White City Park at Trenton, N. J., the only park in the city, has been put under the management of Max Rosen.

Luna Park, at Cleveland, O., will open as usual on Decoration Day, and Manager Elwood Salsbury is planning several new attractions, chief of which is a large theatre. White City will probably be reopened this Summer, although the stockholders have not yet decided. A new amusement park will be opened on the West Side. Euclid Beach will without doubt be the first Summer resort to open, as it usually is.

Virginia Beach, at Peoria, Ill., will offer good vaudeville bills the coming Summer.

Al Fresco Park, at Peoria, Ill., will open in May, with all the numerous and excellent features of past seasons.

The shore resorts at Providence, R. I., will reopen for the Summer May 30 and continue Saturdays and Sundays only until the warmer weather sets in. Then they will open daily and continue throughout the season until Labor Day. Vanity Fair, or The Electric City, will again be under the management of Mr. Meyers. A number of new attractions will be added and the open-air vaudeville entertainment will again feature. Crescent Park and Borden's Heights will also be refitted with a number of new attractions and put in first-class condition to accommodate the Summer visitors. Rocky Point will this season be under a new management, the Providence, Fall River and Newport Steamboat Company succeeding Colonel R. A. Harrington. Mr. Windsor, of the Steamboat Company, says the grounds are for sale, not for lease, and negotiations are under way toward that end. A number of offers have been made and in all probability the Metropolitan Park Commission of Rhode Island will purchase the grounds should they be able to secure an issue of bonds to the

IN THE CIRCUS ARENAS

THE Barnum and Bailey Show opened its season at the Coliseum, Chicago, fresh from refurbishing and rehearsals at the great Winter quarters in Bridgeport, Conn. There, under the combined direction of Charles R. Hutchinson, treasurer of the Barnum and Bailey Shows; Carl T. Hathaway, Fred De Wolfe and Orrin Stevens, the big enterprise was prepared for its season. For weeks previous to the opening in Chicago all departments were hard at work—Superintendent Myron MacPherson in charge of the huge task of decorating and repainting the paraphernalia; Superintendent John McLaughlin and his assistant, Charles Kleswetter, directing the work in the big car shops; Daniel Taylor and a large assisting force looking after the animal cages, chariots, wagons, shoeing of the livestock, etc.; Robert Gazley and his assistants in charge of the harness shop, an important department where all harness, strapping, belting, etc., is prepared for use; Thomas Lynch, in charge of the hundreds of horses required for the working of the big show—thanks to the efforts of these men everything was in spick and span shape for the opening. No group of Broadway show girls were ever more assiduous at rehearsals than the Barnum and Bailey big herd of elephants. They were put through their manœuvres after their Winter's rest by their trainer and keeper, Harry Mooney; his assistant, J. L. Clark, and a big and competent staff. Their opening performance displayed the thoroughness of their training. Richard Shannon had his hands full, too, as guardian over 175 valuable performing horses. The other animals were under the care of John H. Paterson, with Edward Chapman and Andres Zingraben as his assistants. All in all, one is willing to believe everything (nearly) that "Tody" Hamilton ever said in former years about the Bigger, Better and Busier show, for all Mr. Hamilton's superlatives apply this year more appropriately than ever before.

Ringling Brothers.

The Ringling Brothers' Show opened its season at the Madison Square Garden March 25, and immediately established itself on its first showing in New York city in the favor of those thousands of New Yorkers who have not grown too old to enjoy a good all-round "show." One of the first feelings it aroused was one of envy for those cities throughout the country that have been familiar with the big show for years past while it has been unable to come into Manhattan. Its features this season are more plentiful and elaborate than ever before. The Schuman horses are wonderful, and the Saxon's "strong" act is among the best seen here. The latter hold up a heavy bridge while a huge 8,000-pound automobile crosses, and one of the team upholds a heavy plank (on his feet) bearing twelve 200-pound men. The acts of the Curson Sisters and Robilocello are daring and well done. Among the gymnastic attractions are the Belford Family, Marnello-Marnitz Troupe, Three Bertons, Pacheco Family, Proult Trio, Horton and Linden, Montrose Troupe, Livingston Trio, Corelli Trio, Lorch Family, and the Mardo Trio. The daring riders include Daisy Hodgini, Emma Stickney, Clark Brothers, Three Duttons, the McCrees, the Hobsons, Mlle. Wolff, Josie Clark, Lulu Davenport, Marie Bell, Florence Harris, Etta Green, Jack Foley, John Agee, and Frank Schadel. The aerialists include the Shaws, the Clarkonians, the Millets, Flying Jordans, the Aerial Smiths, Alvarez, the Three Millis, De Mario, and Myares. The performing elephants are an important feature, and Professor Korslake's trained pigs contribute no small share of wonder and fun. Mlle. La Roche's feat in the double somersaulting automobile is a sensational climax to a wonderful programme.

Buffalo Bill-Pawnee Bill Show.

Buffalo Bill's Wild West and Pawnee Bill's more recent Great Far East, merged together, have made one of the strongest combinations in the circus field. Colonel William F. Cody and Major G. W. Lillie prove a very powerful duo, and their show inaugurates its season with every indication of great profit and success. Every scene pictured is realistic. The Indians come from the Government agencies, the "real red men of the plains"; the cowboys are the "real thing," fresh from the cattle ranges and borderlands, and each horseman comes from the country he represents, be it Mexico, Arabia or Russia.

The Coulter and Coulter Show.

Coulter and Coulter, who succeeded Coulter and Clark, have been busy at their headquarters at Albany, Mo., preparing their trained animal show for its season, and Manager W. H. Coulter has added aerialists, wire walkers and acrobats to his programme, making it more attractive than ever.

Cole Brothers' Shows.

The Cole Brothers' Show has inaugurated its season in better shape than ever. New features have been added and old ones have been strengthened. Manager M. J. Downs and his staff have been hard at work for weeks past, and equipment, stock, paraphernalia, performers and workmen are in first-class condition.

The Hall Show.

Colonel George H. Hall's Show has left its Winter headquarters at Evansville, Wis., and is now safely launched on its season's tour. Colonel Hall has added many new acts and valuable performers to the circus, making it stronger than ever.

Campbell Brothers' Shows.

The staff and many of the performers of the Campbell Brothers' Consolidated Shows, who have been Wintering at Kansas City, Mo., are again ready for the season's work, and Manager A. G. Campbell has laid plans for one of the busiest and best Summers his attraction has ever had. Several strong features have been added.

Hans Wagner and Brother's Circus.

Hans Wagner and Brother's Circus and Congress of Athletes will open its season May 15, and its itinerary covers those cities and towns in the Middle West and Eastern States which the bigger organizations overlook. The management will make every effort to present only clean, up-to-date and honest circus features.

The C. W. Parker Shows.

The C. W. Parker Shows, at their quarters in Lewiston, Idaho, have been busily preparing for the season's tour. They opened as a big feature of the Blossom Carnival the week of April 12, under the auspices of the Commercial Club of Lewiston, and met with great success. General Manager H. S. Tyler has surrounded himself with a competent staff, including "Ned" Stoughton as assistant manager and lot superintendent; Homer Jones, secretary and treasurer; Claude Rucker, private secretary and stenographer, and B. B. Garner, in charge of the general contracting. The concessions will be controlled by George Harmon and F. E. Reigle, and among the "promoters" are such well-known men as W. David Cohn and David Morris. This year's attractions will be more varied than ever, and the season promises to be one of the most profitable in the show's history.

The Robinson Shows.

John G. Robinson, the grandson of the founder of what is now the Robinson Ten Big Shows, will assume this year the management of that enterprise, and announces that the arenic performances will continue to be of the very best, the menagerie will be strengthened, and in every way the show will live up to the reputation earned by its founder. Mr. Robinson's offices are established in the Second National Bank Building, Cincinnati, O.

Notes of Various Shows.

The Gardner Greater Shows are preparing for a brisk Summer and are again making a strong point of the fact that they insist on absolute cleanliness and no gambling in their attractions. It is this cleanliness and square dealing that have made the Gardner Show so popular.

The Royal Amusement Company opens the season of 1909 in the vicinity of St. Louis, May 3, and will offer twelve or fourteen paid attractions and two sensational free attractions. The executive staff consists of H. H. Tippa, sole owner, director and manager; Howard M. Seaman, general agent; Mont Long, secretary; Harry Hastings, promoter; Charles Duvall, department of publicity, and Miss Cassie Ashway, official stenographer.

Perrine's Dog and Pony Shows have been enlarged and strengthened this season by the addition of a Wild West exhibition, by the sole owner and manager, David W. Perrine. Mr. Perrine has renamed the shows Tiger Bill's Wild West, Trained Animal and Hippodrome Shows.

Dickey's Circle D Ranch Wild West Show, W. A. Dickey, manager, opened its season April 24. It will be an important feature of the Riverview Exposition in Chicago, opening May 12 for the entire season. Sixty people form its roster.

Reginald Poole, after a short rest at Hot Springs, Ark., in company with his manager, A. G. Campbell, has rejoined the Campbell Brothers' Consolidated Shows as one of the Campbells' principal concert features. Mr. Poole is at the head of the Oriental Dancers feature of the Campbells' bill, a line in which he has few equals.

The roster of the performers to appear this season with the Bert Silver Circus, covering Michigan territory, is as follows: Three Burns Brothers, bars and tumblers; Eight Silvers, musicians and performers; "Sandy" Copeland, aerialist and gymnast; Roy Melva, trapeze and aerial performer, and Jesse Sellero, slack wire performer and juggler. Two clowns and a contortionist will be added.

In charge of the advance of the Norris and Rowe Circus this season are: E. L. Brannan, general agent; W. D. Norwood, press agent; Steve A. Woods and W. C. Gilman, contracting agents; Harry Graham, manager Car No. 1, and George Roddy, manager Car No. 2.

Haag's Mighty Shows opened their season at Memphis, Tenn., March 13, and will travel by wagon through Kentucky, Tennessee and Georgia. The show was organized in New Orleans, La., and is under the management of R. H. Haag.

John Hunt's Circus will open in Kingston, N. Y., May 3.

Carlisle's Historical Wild West Show has closed a contract with a park near New York city, where it will exhibit during the entire Summer season.

Al. G. Fresse has signed as local contracting agent with the M. L. Clark and Sons' Combined Railway Shows.

The Wahland and Tobin Trio have signed a year's contract with the Truvise Circus and are now traveling with that organization through Mexico.

The Diamond Bar Ranch Wild West Show opened its season March 22 at Helena, Ark., and is booked solid, under Ben Holmes' management, up to September first.

Steve La Carter, a contortionist and aerial performer, has been engaged for H. W. Frost's New Show.

The Lucky Bill Circus, which opened its season April 3, has Harry G. De Alvin among its new concert features.

The Dode Fisk Show, larger than before, will open its season May 15.

The De Kreko Show is now on a ten weeks' tour of Cuba, after concluding a successful engagement at the Tampa Fair, Tampa, Fla.

Among the early openings this season was that of the Adam Feiser Show, which opened March 11 at Hope, Ark.

The Cole Brothers' Show has engaged Eugene Ritchie, the cyclist, for the season.

The tour of the Hagenbeck-Wallace Show this Summer will be directed by R. R. Wallace, sole owner; C. R. Cory, general manager, and B. L. Wallace, treasurer.

The owners of Convention Hall at Salina, Kan., have closed a deal with Miller Brothers, owners of the 101 Ranch Show, whereby that organization will appear in that town, in place of a Spring Carnival, previously planned.

Dexter W. Fellows, formerly press agent with the Ringling Brothers' forces, has joined the Barnum and Bailey Circus, which opened its season at the Coliseum, Chicago.

Al. W. Martin, of Uncle Tom's Cabin fame, has been engaged by the Hagenbeck-Wallace Circus.

The Sells-Floto Circus, after a successful opening engagement in Denver, Colo., where it has its Winter quarters, has taken up its road tour.

Smith Brothers, of Oakland City, Ind., have improved their wagon show greatly and will soon start their season's tour.

The Flying Fishers have signed with Ringling Brothers for the season.

The La Mar Troupe will be with Barnum and Bailey this season.

Edward Jones has charge of one of the Hagenbeck-Wallace Circus advance cars.

Mr. and Mrs. Earle Mutchler, of Fostoria, O., have joined Barnum and Bailey, this being their second year with that organization. Mr. Mutchler is a member of the band, while Mrs. Mutchler introduces a pleasing singing act in the concert portion of the circus programme.

THE SUMMER AMUSEMENT PARKS—Continued.

amount of $250,000. Extensive improvements on the property are now under way, including the renovation of the Forest Casino, where open-air vaudeville entertainments have featured in past seasons.

Lakeview Park, at Vincennes, Ind., is being beautified by the addition of granatoid walks and flower beds. The skating rink has been enlarged, and a Ferris wheel has been added to the already splendid equipment, and this resort will be one of the largest and prettiest in southern Indiana. A specialty will be made of concerts by touring and local bands. The park is now under the management of Clifford Gosnell, who has had much experience in successfully conducting similar enterprises.

The Electric Park at San Antonio, Tex., will open May 1, with the same attractions as last year and additional ones, including a "Human Laundry," "Roulet Wheel," "Cave of the Winds," "Laughing Show," and "Ocean Wave Ride."

Electric Park, at Albany, N. Y., will be under the management this Summer of F. G. Williams, who has so successfully conducted that resort for the past four seasons.

Al-Tro Park, at Albany, N. Y., will open about May 30, under the management of Max Rosen, who is largely responsible for its success in the past. Henry Pincus and T. C. Sullivan, late of the Madison Square Garden, will be associated with him in its direction.

Electric Park, at Detroit, Mich., will undergo renovating as soon as the weather permits, and Manager Gaukler will throw open the gates early in May in anticipation of a busy Summer.

Fairmount Park, at Marlborough, Mass., offers dancing as its principal attraction. There has been some talk of presenting vaudeville bills in a tent or perhaps a rustic theatre, but no definite arrangements have been made as yet.

Meyer's Lake Park, at Canton, O., is to open about May 15, under the management of H. B. Ritz. New attractions are to be added and the resort generally improved. Harry H. Akron will book the attractions for the theatre.

Lake View Park, at Augusta, Ga., is being put in first-class condition for the coming season. The Casino is being thoroughly renovated. Park Manager George H. Conklin has not closed a deal with any company yet, but he expects to have something good in a stock company for the Casino for this Summer. This attractive resort is always popular during the Summer season.

The Summer park at Colorado Springs, Colo., owned by Alderman John Coughlin, of Chicago, will offer several ten-cent attractions, including a roller coaster, Ferris wheel, chutes, an "old mill," and a roller skating rink.

Dixieland Park at Jacksonville, Fla. (J. H. Bugbee, manager), is the principal place of Summer amusement in that city, and maintains the usual park attractions and side shows, with good band concerts Sunday afternoons. The Florida Ostrich Farm and Zoo (Chas. Frasier, manager), is giving two open air performances daily, vaudeville and musical.

John L. Wisdom, manager of the Highland Park Theatre at Jackson, Tenn., will open the season early with a musical company, and will continue with musical and dramatic companies.

The Melville Park at Bayonne, N. J., will be known this Summer as Bayonne Park, and will be managed by William H. O'Neill of Boston. The formal opening will occur early in May, and several improvements are being made in and about the theatre and park. The outdoor attractions are promised to be of the best, and in the theatre high-class vaudeville is to be presented.

The Keene Driving Park at Keene, N. H., owned by the local electric road, probably will be managed by A. W. Quinn, manager of the Keene Opera House. Nothing definite, however, has been settled upon.

Wonderland, an amusement park on East Washington Street, Indianapolis, Ind., will be operated by a company of Indianapolis men who recently filed articles of incorporation with the Secretary of State. The company is capitalized at $72,000. The directors are E. I. Fisher, Frank M. Talbot, A. Lehman and Edgar Eckhouse. Frank S. Wicks, manager for the park since it opened three years ago, will act in the same capacity this Summer.

Chester Park, at Cincinnati, O., as usual will have a ten weeks' Summer season of opera. The park has been much enlarged and improved.

Sohmer Park and Dominion Park at Montreal, Can., are to open their seasons in May.

Lake Erie Park and Casino, at Toledo, O., have been leased for three years by A. Q. Thacher, Abe Shapiro and C. M. Edson. Vaudeville or opera will be run for fifteen weeks at popular prices. Hanper's Farm will have Keith vaudeville for the Summer.

The Chutes at Los Angeles, Cal., will have the Summer outdoor amusement field to itself, apparently, in that city. The attraction there includes shooting the chutes, a menagerie, dance-hall, theatre, scenic railway, circle swing, baseball grounds, and concessions. There is some talk of the management investing about $25,000 in an ice skating rink.

Riverside Park, at Asheville, N. C., will offer moving picture entertainments from June 1 to Oct. 1, being supplied with films from G. K. Spoor and Company, of Chicago.

Mohawk Pines, a new park located on the Mohawk River, between Troy and Cohoes, N. Y., is now in process of construction, and concessions are for sale. No admission will be charged. The resort has a population of over 125,000 to draw from.

Central Park, at Dover, N. H., will open the last of May and will continue the policy of former seasons and present vaudeville and moving pictures.

Rorick's Glen Park, at Elmira, N. Y., will open May 24 with the Manhattan Opera company as the attraction up to cold weather. Herbert Salinger, leading comedian of the Stewart Opera company for two years and a former manager of Rorick's, will return to the management, and a notable season is looked for. Last year Rorick's broke all records for attendance and an even stronger company is promised this season. Eldridge Park, under the management of Enoch Little, will offer vaudeville and bands, opening in May.

Electric Park, at Montgomery, Ala., has been abandoned, but the traction company expects to reopen Pickett Springs, the latter resort already having a small Summer theatre.

Minneapolis will have three out of door entertainment places during the Summer. Wonderland Park will open its gates about May 30. The amusement devices of last season will be retained and several new ones will be installed. Band concerts will be held as usual at Lake Harriet and in other Minneapolis parks, the band to be under the supervision of Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra. The Twin City Rapid Transit Company will open its picnic park on Big Island, Lake Minnetonka, May 30. No daily band concerts will be given this Summer. Forest Heights Park probably will open about the same time.

Luna Park, at Buffalo, N. Y., will open as usual May 30.

The Casino, the Summer theatre at Crumps Park, Macon, Ga., will open soon, giving as far as possible comic opera. The street car company (Macon Railway and Light Company) who control the park, have not as yet engaged a manager.

Lake Park, at Alliance, O., will offer this Summer only its former attractions, band concerts, boating, bathing, etc. There will be no theatrical attractions.

At Newark, N. Y., the R. S. and E. Railway is considering the establishing of a Summer park, but no definite plans have been made yet.

Riverside Park, at Guelph, Canada, owned by the city, did a tremendous business last Summer simply with band concerts and a zoo. This Summer it is planned to have in addition to those attractions high-class vaudeville, with a change of bill weekly. The City Fathers are looking forward to a very successful Summer.

Rogers' Goshen Band Park, a new enterprise, will be formally opened at Goshen, Ind., in May or June. The general park policy will be followed, viz., band concerts, baseball and out of door amusements. The park is located on the banks of Elkhart River and within the city limits.

The Oxford Lake Park Theatre, at Anniston, Ala., will open its season May 31 with the Mason-Newcomb Stock company. During the

Paxtang Park, at Harrisburg, Pa., controlled by the local traction company and managed by Felix Davis, will continue the same policy adhered to in previous seasons—combinations and vaudeville.

Sandy Beach, a park at Ogdensburg, N. Y., has a small theatre in which the management expects to run moving pictures and vaudeville this Summer.

The management of the Manhattan and Dorney Parks, located about three miles from Allentown, Pa., in opposite directions, will open the parks on Decoration Day, and will have free vaudeville entertainments afternoon and evening and band concerts on Sundays.

The Casino at Springbrook Park, midway between South Bend and Mishawaka, Ind., controlled by the Northern Indiana Street Railway Company, will open early in the Summer with vaudeville as usual. Many new amusement features have been added to the park the past year.

W. M. Sauvage, manager of the Temple, Lyric and Airdome theatres, at Alton, Ill., will have the management of the bathing pool and amusement privileges at the Piasa Chautauqua, in that city, this season.

Forrest Park, at Pine Bluff, Ark., managed by F. E. Cherrot, will open May 15 with many new concessions. Manager Cherrot is undecided whether he will have moving pictures or Summer opera at his theatre.

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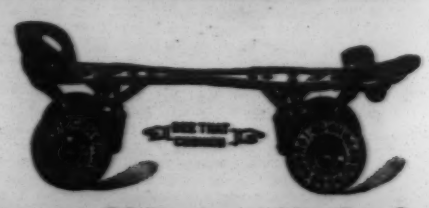

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Plans of Managers

FORECASTS concerning next season, gathered from many managers in town, are generally optimistic, and the assurance with which the large producers are launching into elaborate plans for new productions would seem to prove their confidence in the eventual revival of the satisfactory business and commercial conditions to have taken place last year's financial depression and "hard times" aforetold, possibly all branches of amusement production. Throughout the country business conditions are rightly classified gradually, and before another theatrical season is well under way it is expected that theatre lovers will find better able to afford their favorite diversion, and will welcome with greatest patronage the many fine things the producers have in preparation. The managers already present a busy appearance these closing days. There are consultations with players just released or about to be released from their Winter's engagements and assemble to offers for next season, long talks with authors, lengthy explanations to scenery builders, painters and mechanics, and the thousand bustling details attendant on the booking arrangements for a production's cross-country tour. The productions presented represent all departments of the amusement field, and are of both American and foreign make. There are serious plays of diverse patterns, comedies and farces of varying promise, musical comedies galore, and even some elaborate melodramas. The plans for the coming season of many prominent managers will be found in the accompanying short synopses.

DAVID BELASCO.

A New Drama for David Warfield—Charlotte Walker a Belasco Star—The Open Door.

David Belasco's plans for the coming season will be more extensive than ever. The past year has been so highly successful, both from an artistic and a financial standpoint, that Mr. Belasco has decided to widen his field of endeavor by making more new productions than in any past season. It is his belief that the coming year will be one of the most prosperous in the history of the theatre. Incidentally, it will be the busiest he has ever contemplated. Frances Starr will continue at the Belasco-Stuyvesant in Eugene Walter's vivid play, The Easiest Way, in which the gifted Belasco artist has achieved the greatest success of her career. No definite date has been set for her Summer closing, although it is expected that Mr. Belasco will permit his young star and her strong supporting company to take a few weeks' vacation during the hot weather, presenting Miss Starr again next season at his Forty-fourth Street theatre in the same play. Blanche Bates will sail for Europe for a brief well-earned holiday immediately she ends her short Spring tour of several of the more important Eastern cities, returning to America the latter part of July. Early in August Mr. Belasco will inaugurate Miss Bates' second season in The Fighting Hope, the Huriburt drama of New York life which ran for 250 performances in the metropolis, having booked a long tour which will take Miss Bates as far West as the Coast. One of the most interesting items on Mr. Belasco's schedule for next season will be the presentation of David Warfield in a new play on which the famous playwright-manager is now at work. No hint as to the plot of the new piece or the nature of the character Mr. Warfield will be called upon to portray is as yet forthcoming, but it is safe to assume that the new role will be a fitting successor to Anton von Barwig in The Music Master and Wes' Bigelow in A Grand Army Man. It is also announced that Mr. Belasco will in all probability present Charlotte Walker as a star in a play now being specially written for her by a well-known author. Miss Walker's greatest success was achieved through her winsome and artistic portrayal of Agatha Warren in Mr. Belasco's beautiful production of The Warrens of Virginia. Great interest centers in Mr. Belasco's forthcoming production of the German farce, The Open Door, the English rights of which he purchased immediately after its premiere performance at the Irving Place Theatre a few weeks ago. The adaptation will be made by Leo Ditrichstein. In addition to these many undertakings David Belasco has under contract for early production several new plays by American authors, which are scheduled for a hearing during the season of 1909 and 1910.

THE SHUBERTS.

A Few of the Many Activities Planned for This Big Firm.

Only a small part of the extensive plans being made by the Messrs. Shubert is ready to be announced. Generalizing, this firm will have next season more attractions under its own management, more stars under its direction and more theatres under its control. Several new plays have already been announced. The King of Caledonia, an English-made musical comedy, will be produced for Sam Bernard. The Prima Ballarina, that was presented in Frankfort, Germany, a few weeks ago, has been obtained for early Fall production. Gretchen, a German farce recently current at the Irving Place Theatre, has been purchased through the Shuberts' German agent, also for early production. This Spring The Revellers, a comedy by Charles Richman, will be produced out of town and later be brought to New York for a run.

The Blue Mouse, from present indications, will continue all Summer, after May 3 at Maxine Elliott's Theatre. Going Some will also continue at the Belasco for some time to come. The Great John Gauton, with George Fawcett, will have a Spring run at the Lyric, opening next week.

Madame Bertha Kalich, by special arrangement with Harrison Grey Fiske, will appear under Shubert direction next season, opening first in a modern play. The Shubert stars of the past season will all remain under Shubert management next year if plans do not miscarry. Besides these, this firm has completed negotiations for a German opera company to tour the United States next Winter.

The local theatres to be under Shubert control next season are the Metropolis, West End, Yorkville, Majestic, Lyric, Casino, Comedy, Maxine Elliott's, Herald Square, Daly's, probably the Irving Place, the new house on Thirty-ninth Street and two houses in Brooklyn.

FREDERIC THOMPSON.

This Season's Successes to Continue—Several New Productions Under Way.

With four stalwart successes, all of them playing in New York during the present season, Frederic Thompson, who has been in the theatrical producing business a trifle less than three years, has demonstrated his claim to recognition as one of the foremost producing managers in this country. Four New York productions are all that he has ever made, and he has yet to have a failure. Next season each of these four plays will go out again, Polly of the Circus this time being headed by Edith Taliaferro, whose season will commence June 29 in Asbury Park, and who will then go to Salt Lake City and the Pacific Coast, winding up at Detroit April 11, 1910. Mabel Taliaferro, the chief attraction in the cluster of Thompson stars, will have a new play which is at present being written by Booth Tarkington and Harry Leon Wilson. This play will be produced at the Liberty Theatre in October, and will be the most pretentious dramatic piece Mr. Thompson has yet offered the public. Via Wireless, which has played seven months in four chief cities in the United States, will next season go on tour, and will visit the principal theatrical cities in the North, South and Middle West. It will not be seen on the Pacific Coast until the third season. Brewster's Millions will be put on tour for its fourth season, and there is little doubt that this successful American farce comedy will go on making money and amusing thousands for years to come. Robert Hilliard and his original company in Porter Emerson Browne's play, A Fool There Was, now being presented at the Liberty Theatre, New York, will play well into the Summer before closing, and will open early in the Fall and play a complete season of more than forty weeks in the leading cities of the East. A farce comedy now being written by Frank Ward O'Malley and Edward W. Townsend, the former a well-known reporter on the New York Sun, and the latter the author of "Chimmie Fadden" and other familiar works of fiction, will be produced on Broadway before Thanksgiving. Mr. Thompson, withholds the name of the star as he does that of the play. Porter Emerson Browne, the author of A Fool There Was, has written a new play which was read to Frederic Thompson two weeks ago and accepted immediately. It will be presented in New York at the outset of the Fall season, and within a month from its production two other plays, one by an equally young and even more celebrated author, and the other by the most famous American actor-playwright, will be produced. Mr. Thompson, who, since the death of his partner, Elmer S. Dundy, has had complete control of Luna Park, is at present busy with preparations for the seventh season at his colossal amusement place known the world over as "the Heart of Coney Island." Several hundred men are at present engaged in painting and otherwise renovating the thirty-two acres of buildings and surfaces which go to make it the "nation's playground." This season will be in many respects the greatest Luna has ever had, for never before has the park been in a condition bordering on perfection, and never before has a more interesting list of new attractions been devised for the amusement of New York and her Summer guests. Two new rides; a tremendous outdoor show, a portion of which is so great that its completion for the opening, May 15, is doubtful; a spectacular representation of the sinking of the Republic, in which the part of the wireless operator is taken by Jack Binns himself; a tremendous laugh show called Billiken's Temple; a new circus which will be changed weekly; The Bounding Bell Buoy; a laughable ride which is built on a new and hitherto undemonstrated idea, are a few of the new Luna enticements. At least a score of smaller shows and three large ones substituting some that will be taken out are promised for this season at the big park.

CHARLES B. DILLINGHAM.

A New Ade-Luders Musical Play for Montgomery and Stone—Miss Scheff and Miss Janis.

For Charles B. Dillingham, George Ade and Gustav Luders are at work on a new musical play in which Montgomery and Stone will appear. The production, which will be of the elaborate Dillingham quality, will be made in October. The Red Mill, with two capable comedians succeeding Montgomery and Stone, will continue on tour. Elsie Janis will continue in The Fair Co-Ed, and Fritzi Scheff will remain on tour with The Prima Donna. The Candy Shop, after its Summer run in New York, will go to the Studebaker Theatre, Chicago. Mr. Dillingham has other plans for next season, not yet ready to be announced.

HENRY MILLER.

Mr. Miller to Appear in London in September—The Family a Success—New Plays.

Henry Miller will open at the Adelphi Theatre, London, Sept. 6, in The Great Divide. Mr. Moody's play will be followed, at the same theatre, by The Servant in the House. During the London engagement Mr. Miller may also produce for the first time Charles Rann Kennedy's new play, The Idol Breaker. If the play should not be done in England Mr. Miller will produce it immediately on his return to America. In this country he will have on tour two companies playing The Servant in the House, one touring in The Great Divide and one in Robert H. Davis' new play, now in Chicago, The Family. The Western Servant in the House company will play all Summer on the Pacific Coast. Productions by Mr. Miller of new plays by Langdon Mitchell, Paul Armstrong and Percy Mackaye are among the possibilities.

LIEBLER AND COMPANY.

Two New Productions—Viola Allen in The White Sister—The Melting Pot—Ezra Kendall.

Next season is regarded in the Liebler and Company offices as the period of fruition for the six big successes scored during the season now nearing its end. Three of these successes were made in New York and three on the road, so that Liebler and Company will be able to offer both the metropolis and the provinces plenty that is at the same time novel and tried. The New York successes will naturally be sent out on extensive road tours, provided it is not seen fit to continue their long runs here, and the out-of-town successes will receive a New York hearing. Most noteworthy of the latter, perhaps, is Walker Whiteside in The Melting Pot, the wonderful success of which wherever it has been presented makes its local premiere an event to be looked forward to with a great deal of interest. Then Viola Allen has found a worthy vehicle in the late F. Marion Crawford's and Walter Hackett's beautiful The White Sister, which will also have a nearly presentation in New York next Fall. The third out-of-town success, Dustin Farnum in Cameo Kirby, which has pleased Chicago exceedingly, will not be seen in New York until holiday time. In the meantime, Eleanor Robson in The Dawn of a To-morrow, William T. Hodge in The Man from Home and Wilton Lackaye in The Battle, all of which have enjoyed long and prosperous New York runs, will doubtless find a hearty welcome in any part of the country to which they may be sent again, provided that their popularity does not prolong their stay in this city. Two new productions are announced. One is Foreign Exchange, a new play by Booth Tarkington and Harry Leon Wilson, the authors of The Man from Home and Cameo Kirby. Percy Haswell has been secured for the principal woman's role, and H. B. Warner for that of the hero. The other new play accepted for production is Henry Blossom's new comedy, Miss Philura. It is given out that the underlying theme of the play concerns itself with the doctrines of Christian Science. Chrystal Herne will be seen in the title-role, and a thoroughly adequate company in promised. Ezra Kendall is once more to be found in the number of Liebler and Company stars. He will present a new version of his old-time success, The Vinegar Buyer, from one coast to the other.

WAGENHALS AND KEMPER.

The Whirlpool—Five Paid in Full Companies—The Builders—A New Walter Play—Several Others.

Plans of the Wagenhals and Kemper Company for next season will engage this firm of producers in more extensive enterprises than they have ever before undertaken. Their first venture will be The Whirlpool, a new play by Max Foster, which was brought out in Washington on April 26. This piece is scheduled for the Astor Theatre for next season. The five companies that have been out this year in the Eugene Walter play, Paid in Full, will all go out again, opening in August. They will divide the territory as they have this season, the Astor company playing New York again and the big cities of the East, the Eastern company covering the Middle West, the Atlantic company taking in the smaller places of New England and the Eastern States, the Pacific company remaining on the Coast and in the Far West, and the Southern company sticking to the Gulf region and the South Atlantic coast, as well as Texas. In October the Wagenhals and Kemper company will produce The Builders, by Marion Fairfax, who wrote The Chaperones, which opened the Maxine Elliott Theatre. This play will have a short road tour, then be brought to a Broadway theatre. Following The Builders, a production will be made of a four-act play by James L. Buford. A name has not yet been chosen for this piece. It tells a story of to-day, and its action leads from New York to the Far Northwest. It calls for a big scenic production and numerous cast. About Jan. 1 the Wagenhals and Kemper Company will produce a new play by Eugene Walter, the author of Paid in Full. The firm has also accepted from Henry Guy Durand a four-act play with scenes laid in New York and the South, and two modern comedies by well-known dramatists, which will be done with men featured in the leading roles.

LOUIS NETHERSOLE.

Mr. Nethersole Announces Margaret Anglin's Plans.

After an absence from the American stage of over eighteen months, Margaret Anglin, with Louis Nethersole as her manager, will make her reappearance at the Hollis Street Theatre, in Boston, on Sept. 20, in The Awakening of Helena Richie, a dramatic version by Charlotte Thompson of Mrs. Deland's famous novel of the same name. After an extended run in Boston, Miss Anglin will appear in the same play at a prominent theatre in New York City for an indefinite period. Subsequently, the distinguished actress will put the play on in London, where she will appear for the first time. Miss Anglin's permanent business address is 25 West Forty-second Street, New York, where all communications concerning next season should be addressed.

CHARLES FROHMAN.

A Stock Company in the Empire Theatre—La Scandale—A Batch of New Plays.

Next season's plans already announced by Charles Frohman include the installation in the Empire Theatre of a permanent stock company to produce a repertoire of plays much after the policy apparently of the organization housed at the Empire prior to April, 1903. For production next season Mr. Frohman has obtained Henry Bataille's Paris success, La Scandale (at least he has purchased the piece, whether he or some one else produces it remains to be seen); a new play by John Galsworthy entitled Thrift; another by Henry Arthur Jones to be produced in New York in September; Douglas Murray's new four-act play, The Great Mrs. Alloway; a new comedy by Messrs. De Flers and Caillavet, the authors of Love Watches, entitled L'Ane du Buridan (Buridan's Donkey); and new plays by Granville Barker, J. M. Barrie, Bernard Shaw and others.

A. H. WOODS.

A New Play at Weber's in August—Bribed—The Cat—Blanche Walsh—Many Melodramas.

A. H. Woods, when seen in his palatial offices in the new Long Acre Building, was very optimistic regarding the coming theatrical season. Asked concerning his views, as well as his intended plans for next season, Mr. Woods said to a representative of THE MIRROR: "When your representative called upon me last June and wanted to know my views of the season just about to close, I told him that I thought it would be very bad, especially for popular-priced attractions, for I went over the situation very thoroughly and could not bring myself to believe it could be any different, owing to the fact that all factories were closing, that thousands of people were leaving our shores and returning to their mother country, that the people to whom the melodramatic attractions would naturally appeal were out of work, and the abundance of moving picture houses would undoubtedly hurt this class of plays, and if you will ask any popular-priced manager regarding this season he will verify my predictions. The coming season, in my opinion, will see the return of at least 70 per cent. of the patrons of melodrama, and while I do not look forward to see the business on as big a scale as 1906 or 1907, I feel certain that it will show an improvement of at least 50 per cent. over the preceding year. If you will read the newspapers you will see that every European steamer is bringing back those thousands who left us last year; that the plans filed with the building departments all over the country are larger than they have been in years; that factories are resuming, and in some cases work night and day; that the stock market (which in my opinion is the greatest barometer for judging business conditions) is almost on a level with 1906, when stocks reached their high-water mark; and coming in contact with the commercial people, they tell me that they have never received so many advance orders as they now have. All these facts have made me come to the conclusion that conditions for the coming year will be very good, not alone in the theatrical line, but in every branch of industry in the country. As far as I am concerned, my plans will be on just as large a scale as heretofore; in fact, they may be larger. In the high-class attractions I will have Blanche Walsh in her great success of last season, The Test, opening her season about Sept. 15. I will have also two Girl from Rector's attractions on tour. Estelle, another play that I will produce, will have its initial performance at Weber's Theatre Aug. 14. I have also purchased the dramatic rights for The Red Mouse, and expect to produce the same under the title of Bribed by Nov. 1. Another play that will go out under my management will be The Cat, by J. A. Ward. Pierre of the Plains will open its season at Norfolk Sept. 6, with Severin de Deyn in the title role. I will have no less than twelve melodramatic attractions on tour over the Stair and Havlin circuit. As stated before, I look for a very good season and see no reason for changing my mind."

STAIR AND NICOLAI.

Ward and Vokes—Cole and Johnson—David Higgins—A New Play for George Sidney.

Stair and Nicolai next seascon will continue Ward and Vokes (and Lucy Daly Ward) in The Promoters, the farce in which they toured during the season just ending. Cole and Johnson, who come into the Majestic Theatre next Monday with The Red Moon, will continue on tour with that musical comedy all next season. The production will be kept fresh and new and many improvements added. David Higgins will revive Captain Clay of Missouri, and possibly before the season ends his old success, His Last Dollar. A new play is in prospect for George Sidney, but whether it is to be another of the Busy Izzy series or a farce along new lines has not yet been definitely decided. In any case Mr. Sidney will play the type of character in which [illegible] have been accustomed to see him during [illegible] few seasons. Messrs. Stair and Nicolai have [illegible] other important productions pending, one [illegible] dramatic and the other of a musical nature, further information concerning which will be given out later.

JULES MURRY.

Beau Brummel for Norman Hackett—Florence Gear in Fluffy Ruffles—Paul Gilmore.

For Norman Hackett, who has appeared this year in Classmates, Jules Murry has purchased from Mrs. Richard Mansfield the rights of Beau Brummel, for Florence Gear the popular musical play Fluffy Ruffles, and for Paul Gilmore the Hudson Theatre production of The Call of the North. For a long time it was thought that Mrs. Mansfield would never consent to deliver over to any one her husband's play, actors and managers having importuned her for permission to play the part of the Beau without avail. To all requests Mrs. Mansfield has given the same courteous refusal until she was approached by Mr. Murry. She has promised every help to make the revival a noteworthy one. Mr. Murry will give the play a brand new production, with costumes modeled after the drawings made for Mr. Mansfield. The cast will be a notable one. It is purposed to assemble a company of players equal in every respect to the famous cast that first presented the play with Mr. Mansfield at the Garden Theatre. Florence Gear, who has been so successful this season with Edwin Milton Royle's and Silvio Hein's Marrying Mary, will star next season as Fluffy Ruffles. Miss Gear is well fitted for the part. Mr. Murry has purchased from Charles Frohman the entire production, including the costumes, properties and electrical effects, and will carry not a road makeshift, but the scenery by Unitt and Baruch, and theatrical trappings and accessories seen in the original production at the Criterion. Unitt is responsible for the first and second acts, and the third, the exquisite ballroom scene, is from the workshop of Hugo Baruch and Company, the famous scenic artists of Vienna. The book will be entirely rewritten and new songs interpolated for Miss Gear, while all of the old song hits will be retained.

Paul Gilmore, who has been very successful in The Boys of Company B this season, has been given the part of Ned Trent in The Call of the North, the strong dramatization of Stewart Edward White's story, "Conjurer's House," that was played early this season at the Hudson Theatre. Mr. Gilmore is a virile actor and will have in the part of the outlawed Trent the best of opportunities for the display of his abilities. For next season's tour Mr. Murry will have the entire scenic production used at the Hudson Theatre. He has under consideration other stars and other plays, also, about which announcement will be made in due time.

MAURICE CAMPBELL.

Two New Plays—Miss Crosman to Continue in Sham.

Henrietta Crosman will continue in her success, Sham, all of next season, remaining in New York at Wallack's this Summer until time for the few weeks' vacation she has planned. Beginning Aug. 30, Miss Crosman and her company will open at Powers' Theatre, Chicago, for a run, and from there will go as far West as Denver. She comes back to the East at Christmas time. No new play is planned for Miss Crosman next season. Mr. Campbell will produce only two new plays next season. They will both be done in New York before the road sees them. One is by George Hazelton, the author of Mistress Nell, and the other is by a playwright whose name is yet to be announced, in collaboration with Mr. Campbell.

JOSEPH M. GAITES.

Three Three Twins Companies—The Catspaw—Plans for Miss McCoy and Mr. Crawford.

Joseph M. Gaites will have three companies playing his great musical comedy success, Three Twins, next season. The Eastern company, playing only the largest cities, will begin a three months' engagement in Boston Aug. 26. This company will be headed by Clifton Crawford and Bessie McCoy, together with the entire original cast that played for seven months and a half at the Herald Square Theatre, leaving only because of the burning of that playhouse, and playing a supplementary engagement of nine weeks at the Majestic Theatre. The Western company, headed by Victor Morley and Bessie Clifford, will open its season for the fair weeks at Minneapolis and St. Paul, going from there to the Pacific Coast, where it will play an extended engagement at Seattle during the exposition, after which it will go through California, back East into Texas, and through the South, closing its season in Norfolk late in May. The Central company will begin Aug. 23 and play all the small cities of the Middle West. The Catspaw, a play dealing with the vital financial problems of the age, produced at Buffalo April 12, will come to New York for a Spring engagement and will be sent on the road next season. Mr. Gaites has in preparation another musical comedy by the authors of Three Twins, Charles Dickson, Karl Hoschna and Otto A. Hauerbach, entitled The Yama Yama Girl, in which Bessie McCoy will be starred. This piece will be done late in the Spring of 1910. Mr. Gaites also has a musical comedy in which he will star Clifton Crawford, opening late in the Spring of 1910 also, at a Broadway theatre. The book will be by a well-known author and the music probably by Victor Herbert. Mr. Gaites considers that he has the leading light comedy comedian of America in Clifton Crawford, and he has placed him under contract for a number of years to come.

JOHN A. HIMMELEIN.

William Lawrence in Uncle Dave Holcomb—Several Stock and Repertoire Companies.

Under John A. Himmelein's direction, William Lawrence will inaugurate his next season Sept. 4 in Uncle Dave Holcomb, a play of New England life by Annie Andros Hawley and William Lawrence. Next season, too, Mr. Himmelein will present Beatrice Earl at the head of a permanent stock company in one of the largest cities of the Middle West, opening Sept. 13. He will have four repertoire companies on tour, Himmelein's Ideals, Himmelein's Imperial Stock company, the Franklin Stock company and the Yankee Doodle Stock company. As Summer attractions Mr. Himmelein will have a stock company at Cedar Point, Sandusky, O., opening June 20, and a traveling stock company playing Northern Michigan time, opening May 10. As heretofore, Mr. Himmelein will direct his enterprises from his offices at 1402 Broadway.

ARTHUR C. AISTON.

He Will Produce G. D. Baker's As the Sun Went Down—An Extensive Western Trip.

Arthur C. Aiston returned to New York a fortnight ago after a ten weeks' trip which took him to practically every large city between here and Seattle, San Francisco and Los Angeles. The tour, which was made chiefly to get in touch with the various stock managers, was a most successful one, for Manager Aiston signed be-

tween forty and fifty contracts for his various plays to be produced between now and Aug. 1. In addition he also made several deals along the line connected with the tour of his new play, As the Sun Went Down, which will open early in August. This play, by George D. Baker, will be sent out by Manager Alston equipped with a company picked for the various parts and carefully produced scenically. Manager Alston expresses himself as very much pleased with the outcome of his trip. He said, in short, "I was away ten weeks; had a most successful trip financially; was entertained as only Western people know how to entertain; met hundreds of my old friends; got in touch with theatrical conditions from New York City to the Pacific Coast; made many new friends and many new business associations, and will make it a rule in future to make the trip every two years."

MORT H. SINGER.

The Chicago Musical Comedy Producer Has Extensive Operations on Hand.

Mort H. Singer next season will retain his interests in the enterprises in which he has been interested the past year, including the La Salle and Princess theatres in Chicago, and will acquire several new ones. The Princess Amusement Company's attractions, all under the personal direction of Mr. Singer, will include an Eastern and a Western company presenting A Stubborn Cinderella, The Honeymoon Trail, The Golden Girl and The Prince of To-night. Mr. Singer has disposed of his rights (in conjunction with Harry Askin) in The Girl Question, The Time, the Place and the Girl and The Girl at the Helm to H. H. Frazee. Mr. Singer has other musical comedy productions in prospect, and one report has it that he is negotiating for a theatre site in New York whereon he will build a theatre even larger and more elaborate than the Chicago Princess Theatre, which he built a year or so ago.

A. G. DELAMATER AND WILLIAM NORRIS.

Beverly of Graustark—William Norris in a New Musical Play—A New Farce.

The enterprises of A. G. Delamater next season will consist of Jessie Busley, who will continue to play Beverly of Graustark until a new comedy which is being written is completed for her. Beverly of Graustark is a production by Mr. Delamater in association with William Norris, and the two managers are also contemplating exploiting Mr. Norris as a star in a new musical play by a well-known author and composer. Mr. Delamater has also secured for production next season a three-act farce by Robert M. Baker, Scamp and Company, and is negotiating with a successful star for the leading role. In conjunction with the Graustark Company, Inc., Mr. Delamater will send three Graustark companies on tour. Mr. Norris and Mr. Delamater are also negotiating for the road rights of two other New York successes.

B. E. FORRESTER.

Yorke and Adams in a New Musical Comedy by Aaron Hoffman—Other Plans.

B. E. Forrester's attractions for next season include Yorke and Adams in a new musical comedy by Aaron Hoffman and a production of Playing the Ponies, with a cast headed by two well-known comedians, to tour the Northwest. The same management will also present, having arranged for a New York opening, a play by a well-known author. This will be offered to Broadway on or about Oct. 1. Negotiations, too, are pending for a big musical comedy success that is now being presented abroad. Several other enterprises under consideration will be produced later in the season.

THE LEFFLER-BRATTON COMPANY.

The Newlyweds' Second Season—Buster Brown Continues—Other Productions Possible.

Opening its second successful season at the Lyceum Theatre, Rochester, September 6, the Leffler-Bratton company will again send The Newlyweds and Their Baby on tour, with a strong cast, including several of the players identified with the comedy since its premiere. The Buster Brown Amusement Company will offer Buster Brown for its sixth season, with Master Rice playing the title-role in one production and Master Reed in another. Before the end of another season it is probable that the Leffler-Bratton Company will offer other noteworthy productions.

BARTON AND WISWELL.

A new musical review entitled The Billikens will be presented by Barton and Wiswell during the early Summer at one of the Broadway theatres. The book has been furnished by Thomas R. Henry, who has placed the scene of action on an imaginary planet during the reign of rival kings who have evoluted from graven images. The characters are of many kinds and shapes, and the scope for scenic display and costuming is unlimited. The contract between Gus Hill and Barton and Wiswell, giving the latter firm the exclusive rights to present The Smart Set and McFadden's Flats in all parts of the United States and Canada, will remain operative another season. An entirely new production, including a new book and music, is being prepared for The Smart Set company, which will be headed by S. H. Dudley. A special Smart Set company will be organized to tour the South and Far West, presenting Southern Enchantment. The Speck brothers will be seen again next season in McFadden's Flats. This company will inaugurate its fifty-five weeks' tour on Aug. 14.

EDWARD C. WHITE.

After her immensely successful season at the Yorkville Theatre, Edward C. White is now presenting Mildred Holland in her repertoire at the head of a large and competent supporting company at the Colonial Theatre, Cleveland, for a Summer season. It is probable that at the conclusion of her Cleveland run Miss Holland will be seen in Buffalo, where she has a very large following. After a short rest late in the Summer Miss Holland will again go on tour with her own company and in a repertoire of notable productions.

WILLIAM FAVERSHAM.

While in Europe this Summer William Faversham will prepare for his production of Stephen Phillip's Herod, which he proposes to put on in New York in October. In conjunction with Walter Damrosch, Mr. Faversham will also produce next Winter Æschylus' Orestes, the English version having been made from the original of Æschylus by Richard Le Gallienne. Before leaving for Europe Mr. Faversham will play a supplementary season at the Broadway Theatre in The World and His Wife, the play so successfully offered at Daly's by Mr. Faversham and Miss Opp earlier in the season.

E. H. SOTHERN.

As during the past two years, E. H. Sothern next season will be his own manager, with Lee Shubert as his business manager, and playing in theatres booked by the latter's firm. Mr. Sothern is now preparing for production next season King Lear and Macbeth, and a new play by Justin Huntley McCarthy, author of two of Mr. Sothern's earlier successes, If I Were King and The Proud Prince. Mr. Sothern with Miss Marlowe will play a supplementary season at the Academy of Music in May under their own direction.

JAMES K. HACKETT.

Although the plans for next season of James K. Hackett, as head of the recently incorporated Hackett Amusement Company, are not yet ripe for publicity, it is reasonable to assume, since the articles of incorporation of that company provide for the "operating of theatres, the staging and producing of plays and the buying and selling of plays," that Mr. Hackett's operations during the coming season will be on a larger scale and more far-reaching than in previous years. Mr. Hackett, as a producing manager, has already proved himself an important factor to be reckoned with.

LEW FIELDS.

Lew Fields, having taken over the management of the Broadway Theatre, announces as the warm weather attraction at that house a Shubert musical production by Raymond Hubbel and Glen McDonough, entitled The Midnight Sons. The cast includes George Schiller, Harry Fisher, Dunman Maley, Fritz Williams, Joseph Ratliff, Lotta Faust, Marion Stanley, Linden Beckwith, George Monroe, Lillian Lee, Taylor Holmes, Vernon Castle, Martin Brown, Carrie Bowman and Gladys Moore. The piece is in two acts and seven scenes and will be produced by Ned Wayburn.

KLAW AND ERLANGER.

The following new productions have been announced for next season by this firm: A new play by Channing Pollock entitled The Right to Happiness; a play by Kate Douglas Wiggin and Charlotte Thompson entitled Rebecca, and founded on Miss Wiggin's two novels, "Rebecca of Sunny Brook Farm" and "The Chronicles of Rebecca"; a new production for Adeline Genee, and (in conjunction with Joseph Brooks) a play by Eugene Presbrey entitled The Circus Man, to be produced at McVicker's Theatre, Chicago, in September, with Maclyn Arbuckle featured, and a new play for Lillian Russell's use called The Widow's Mite, from the pen of Edmund Day.

DANIEL FROHMAN.

Prior to his departure for a six weeks' rest at Kissengen, Bavaria, Daniel Frohman announced to THE MIRROR that next season he would produce two new plays by comparatively new authors, both plays having been postponed owing to the success of The Dawn of a To-morrow at the Lyceum Theatre. Mr. Frohman will return to New York the first of June.

HOWARD HALL AMUSEMENT COMPANY.

Howard Hall announces for next season a new musical comedy entitled Don't Tell My Wife. Two companies of competent players will probably tour in it. Preparations for other productions, including a vehicle for Mr. Hall's own use, are being made, announcement of which will be given out later.

CURRIE AND GRAY.

Currie and Gray have in preparation two new productions by prominent playwrights. Both are to be attractions of the first class, interpreted by strong casts. With these safely launched other productions will follow later in the coming season.

NOTES FROM MANAGERS' OFFICES.

Bits of Gossip Pertaining to Many Producers' Plans for Next Season.

Reich and Plunkett are to present a big minstrel organization to be called Eddie Leonard's Minstrels, opening in August or early September. Eddie Leonard will head the company, and the engagement also of George Thatcher is announced.

George H. Primrose has already announced his return to the minstrel field, opening early in August at the head of a big minstrel organization.

Cohan and Harris have obtained a new play called The Walls of Wall Street, by William A. McGuire.

Florenz Ziegfeld, Jr., and Harry B. Smith are already at work on the new review, The Follies of 1909, which is to be the Summer attraction in the Jardin de Paris on the New York Theatre roof.

Charles Dickson is to convert Mistakes Will Happen into a musical comedy, as he turned Incog into Three Twins. The new piece will probably be presented next season.

Joseph Brooks has disposed of Lillian Russell's vehicle, Wildfire, to Harry Doel Parker.

James L. Glass, who has been identified in a managerial capacity with a number of park successes in the past few years, has decided to again invade the theatrical ranks, and he will launch a new play called The Dawn of Yesterday. The play is a high order of comedy drama intended to draw its patronage from the better element of theatregoers. Mr. Glass intends to operate along the most liberal lines and run the attraction in a way that will command patronage by its high merit and excellence alone. The play will probably open in Louisville, to be followed by time in Toronto, Buffalo, Cleveland, Chicago and St. Louis.

Elsie Lathrop has gone abroad for Dorr and Gurnee to complete negotiations for the production in London of the operetta, Cecile the Singer, the book and lyrics by Charles H. Door and Frank L. Freeman and music by Adrian Schubert. Dorr and Gurnee are also arranging for the New York premiere of the piece at an early date.

Charles E. Blaney has obtained for Cecil Spooner's use a play by Amelia Weed Holbrook called The Terror. The play was purchased from Sanger and Jordan.

Henry W. Savage has obtained Jane Hading's success, Alexandre Bisson's La Femme, and will produce it in this country next season.

Olga Nethersole is said to be contemplating taking up managerial reins next season, exploiting Mary Mannering in a new play by Asa M. Steele.

Stair and Havlin have taken over School Days from Gus Edwards, the latter preferring to confine himself to his music business.

Henry B. Harris has acquired a new play called The Ghost Breaker.

H. H. Frazee has obtained the rights to The Girl Question, The Time, the Place and the Girl and A Girl at the Helm from Askin and Singer, and unless present plans miscarry he will feature James J. Corbett in the first named.

Litt and Dingwall will continue next season, as for many seasons past, to present the perennial In Old Kentucky throughout the country.

W. T. Nankeville next season will have three productions of Human Hearts on tour.

William A. Brady has obtained as a starring vehicle for Frank Worthing a new play by C. N. Barrett called The Doctor.

W. J. Hurlburt, author of The Fighting Hope, is preparing for Joseph R. Grismer a new play for the use of Phœbe Davies.

Richard Carle and Charles Marks have engaged Marie Dressler for the former's musical play, A Boy and a Girl, to be presented on the New Amsterdam Theatre roof in June.

George Broadhurst's play, The Dollar Mark, is to be presented at the Savoy Theatre in August by William A. Brady.

Grace Van Studdiford's manager, Charles Bradley, has written a play called The Clue, for production next season. Mr. Bradley will produce also a new comic opera for which Anton Heindl has furnished the music.

The attractions of the Princess Amusement Company, of Chicago, next season will comprise two companies presenting A Stubborn Cinderella, an Eastern and Western company; Honeymoon Trail, The Golden Girl and The Prince of To-night, the latter two attractions now playing in Chicago with great success at the La Salle and Princess theatres, respectively. These five attractions will all be under the personal direction of Mort H. Singer.

Harry H. Frazee has purchased from the Askin-Singer Company the road rights for next season of The Time, the Place and the Girl and The Girl Question, and has also purchased from the Princess Amusement Company the road rights of A Girl at the Helm, which he will send out next season under his own management in conjunction with the other attractions which he now has on tour. Mr. Frazee has not bought out the Askin-Singer Company, but has only secured the exclusive rights to present the above named attractions under his own name.

H. E. Pierce and Company will close the tour of their In Wyoming company at the Alhambra Theatre, Chicago, May 7, after a season of thirty-eight weeks, during which time this play of Western life has been shown in every large city and important one-night stand from the Atlantic to the Pacific. The success of this piece has been so pronounced that three companies will go out next season under the direction of this enterprising young firm. Lee Parvin will again go in advance of the Western company, opening at Eau Claire, Wis., Sept. 4.

For a number of seasons past Spitz and Nathanson, managers of the Empire Theatre, Providence, R. I., have had a number of companies on the road, but during the present season De Wolf and James Kennedy and company in stock, have been the only ones under their supervision. These two companies have, however, been playing one and two-night stands all of the season in the smaller cities of the New England States, and have been doing an excellent business. Another season will in all probability see them again on the circuit.

Jere McAuliffe is at present resting at his home in St. John, N. B. In the latter part of June he will open in the Maritime Provinces and proceed to British Columbia and back, an all-Canadian tour, and may later tour the West Indies. Mr. McAuliffe will produce an entirely new repertoire of plays and carry some of the best specialties.

REFLECTIONS.

Robert Riddell and Julia Morton, leading woman with W. S. Harkins' company last season, were married in New York city on April 8, at the home of Miss Morton's sister.

Shelby Hull has been engaged for an important role in The Bridge, with Guy Bates Post.

The cast of The Midnight Sons, the new Shubert musical production by Raymond Hubbell and Glen McDonough, which is to be the warm weather offering at the Broadway Theatre under the management of Lew Fields, is now complete. It includes George Schiller, Harry Fisher, Dobman Maley, Fritz Williams, Joseph Ratliff, Lotta Faust, Marion Stanley, Linden Beckwith, George Monroe, Lillian Lee, Taylor Holmes, Vernon Castle, Martin Brown, Carrie Bowman, and Gladys Moore.

By special request Robert Mantell will give Romeo and Juliet at the Academy of Music on the afternoon of May 1.

Cecil McLean and Florence Holbrook have been engaged by the Shuberts for a Summer musical play.

Wednesday night's performance of The Queen of the Moulin Rouge at the Circle Theatre was attended by a theatre party composed of several hundred members of the American Publishers' Association, who are here attending a convention of the Associated Press. This play will be taken to Chicago after next week for a Summer engagement.

William Faversham, who is to appear for a week at the Broadway Theatre beginning May 3 in The World and His Wife, will depart in a fortnight for England, where, with his wife, Julie Opp, he will pass the Summer in Surrey, where he has a country house.

The Marriage of a Star, with Hattie Williams, opened at Schenectady, N. Y., last night. In the company are Frederick Perry, W. J. Ferguson, Thomas Holding, J. J. Horwitz, Anne Sutherland, Josephine Drake, Marion Abbott, Nellie Butler, and Gladys Granger.

The DeWitt Clinton High School Dramatic Society will present What Happened to Jones at Carnegie Hall Lyceum on Saturday evening, May 1.

William T. Carleton, the celebrated baritone singer, accompanied by Mortimer L. Woodcock, his pianist, visited the Actors' Fund Home on Staten Island on Wednesday, April 21, and gave a song recital to the guests of the Home. All had a most enjoyable time.

Claire Grenville, who was obliged to give up work last Winter on account of a nervous breakdown, has returned to New York after a pleasant vacation spent in California and Arizona.

In Pittsburgh during the week of April 12 Beverly of Graustark played to $9,087 gross.

Mrs. Charles E. Blaney and her two sons, Charles E., Jr., and Harry Clay 2nd, have opened their country home on the Great South Bay at Centre Moriches, L. I., for the Summer.

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NEW THEATRES AND IMPROVEMENTS.

NOTES OF THIS PHASE OF ACTIVITY FROM ALL PARTS OF THE COUNTRY.

New York's Amazing Increase in Houses of Amusement—Four New Houses Projected in Boston—What Scores of Other Cities Have to Show in This Field.

New York's list of theatres grew disproportionately last season, and the increase will continue during the Summer and Fall. The new houses that were opened in Manhattan and Brooklyn during the Winter just passed were the Gaiety, at Forty-sixth Street and Broadway; the New German, on Fifty-ninth Street, near Madison Avenue, and Maxine Elliott's on Thirty-ninth Street, near Sixth Avenue, while the Brooklyn houses are the Fulton, Empire, Greenpoint and Casino. Theatres projected and under way in Manhattan are the New Theatre, on Central Park West and Sixty-third Street; the Comedy, on Forty-first Street near Sixth Avenue; the Globe, to be built on Broadway near the Gaiety; the Apollo, to go up at Forty-seventh Street and Seventh Avenue; a new Shubert house on Thirty-ninth Street, near Maxine Elliott's; a new house on Fourteenth Street; a small stock theatre on Sixty-third Street, near Columbus Avenue; and a new theatre in the Bronx. In Brooklyn two theatres are projected for the Bay Ridge section. Most of these houses will be ready for use by the first of next January, and some of them, the Globe, the Comedy and the Apollo, will be opened at the beginning of the season.

Four new theatres are projected for Boston next season, and one for Cambridge. The Lyric Theatre site on Tremont Street, upon which C. H. Bond began work some time ago, has been taken over by the Shuberts, who will complete the house. Charles H. Waldron, for ten years manager of the Palace Theatre, will begin work on a new house at Tremont and Hanover streets, to be devoted to burlesque and vaudeville. The Grand Opera House, on Huntington Avenue, is nearing completion, for opening next Fall with grand opera. The William Morris Company has planned to build a new vaudeville theatre in the "Hub," but the site has not been made public. The Cambridge Theatre will be built on Brattle Street, facing Harvard Square. Charles Miller, actor and manager, is president of the company organized to build this house. The old Palace Theatre has been leased to the Automatic Vaudeville Company, of New York.

Ground will be broken this week for the new Masonic Temple in Nashua, N. H., that will contain a theatre second to none north of Boston. The house will be ready for opening by Oct. 1.

The Lycoming Opera House, Williamsport, Pa., L. J. Fisk, manager, will be remodeled during the Summer.

Manager C. D. Miller will improve the Nixon Theatre, Washington, Pa., during the Summer.

The new Masonic Temple Theatre at McCook, Neb., will be ready for occupancy before the end of the Summer. This theatre has cost $50,000 to build. The seating capacity will be 1,000.

New scenery is being built for the Grand Opera House at Marion, O.

The seating capacity of the Grand Opera House, Greenville, S. C., will be increased by the addition of 500 seats this Summer.

The Royal Opera House at Guelph, Canada, will be improved during the Summer by the addition of new smoking and cloak rooms.

Frank Robinson, manager of the opera house at Ardmore, Ind. Ter., has planned to remodel his theatre during the Summer.

A new Summer theatre has been completed at Lincoln Park, Gloucester, Mass., and will open on May 30 with vaudeville, under the direction of J. W. Gorman. The house has a seating capacity of 1,500.

The owners of the theatre at Anniston, Ala., intend converting their property into a ground floor house during the Summer months, at an expense of $2,000.

C. D. Hazelrigg soon will build a $25,000 theatre at Roseburg, Ore., to be run in connection with the Medford, at Medford, Ore.

After a short Summer season of vaudeville the Renova Theatre, Johnson and Klein, proprietors, Renova, Pa., will be closed about Aug. 1 for complete renovation and remodeling. Next season this house will be devoted solely to dramatic performances.

The stage of the Atheneum, Bismarck, N. D., E. H. L. Vesperman, manager, is to be enlarged before next season opens.

The plans for the new theatre at Cohoes, N. Y., have been completed and work will be soon started. It is expected that the house will be ready for the Fall season. The plans call for a modern theatre in every respect. There will be a seating capacity of 1,100; one balcony, capacity of 400, and the orchestra of 700, and two private boxes. The management will endeavor to produce good attractions at low admissions, high class vaudeville, and moving pictures, alternating with legitimate attractions.

The Capital Theatre, Arkansas, Mo., is to be rebuilt during the Summer. A four-story fireproof building will be put up in place of the present structure. R. S. Hamilton will continue as lessee and Charles T. Taylor as manager.

The Auditorium, at Independence, Kan., formerly used as a skating rink, is to be converted into a theatre to play popular priced attractions next season.

The Home Theatre, at Hutchinson, Kan., is to be improved by new seats and decoration during the Summer.

Ground has been broken for the erection of the Grand, Carl Davenport, manager, a new theatre at Columbia, S. C., for vaudeville and moving pictures, with seating capacity of 1,500.

The Miles theatrical interests of Minneapolis have completed plans for the erection of a new $100,000 theatre in Detroit, adjoining the Chamber of Commerce building. It will be run along the lines of the Minneapolis house.

The new Fuller Theatre at Kalamazoo, Mich., now in process of construction, will open in the early Fall under the management of Blair and Havlin, playing the best and medium attractions at popular prices. No money is being spared in making this theatre one of the finest in the State. Its seating capacity will be 1,500 and its arrangements are first-class in every particular.

A new house, to be called the Fenton Opera House, will be built at Caruthersville, Mo., this Summer. The cost will be about $20,000, supplied by a stock company of local business men. The seating capacity has not been determined. The proscenium will be thirty feet wide and twenty-five feet high, with a good depth to the stage.

Hall's Theatre, La Porte, Ind., will be changed to a ground floor house before next season. The improvements will cost about $10,000.

During the Summer the wiring of the opera house at Palmyra, N. Y., will be entirely changed and all the wires put in conduits. The exterior of the house will be repainted.

While there are rumors of various new theatres in Cincinnati, the only one of which there is tangible evidence as yet is a new $100,000 structure to be erected on McMillan Street near Peebles Corner in the heart of the Walnut Hills business district, by John J. Ryan and I. M. Martin. It will have as large seating capacity as any downtown house and in addition a roof-garden and other features new to this city. It is expected to be ready for use by Fall, and will presumably be devoted to vaudeville, though no official announcement has been made. It will be known as the Orpheum.

The Burlew, at Charleston, W. Va., will be completely remodeled by the beginning of next season. The entire lobby and front of the house will be torn away and the new lobby will be one of the most handsome examples of the decorators' art in the South. The floor is to be of art tile laid in a fanciful design, with wainscoting of Italian marble, while the stairway leading to the balcony will be constructed of the same material. The house will be thoroughly renovated and redecorated inside. A new set of house scenery is in preparation. A number of new dressing-rooms are to be added and all the old ones will be refurnished.

W. E. Swift, manager of the New Temple Theatre, Palestine, Tex., has purchased a new set of scenery from the Kansas City Scenery Company. The house has been redecorated and new sidewalks have been laid.

The City Opera House at Newberry, S. C., will be thoroughly remodeled during the Summer. The stage will be refitted.

"Doc" Leahy expects to have the new Tivoli, San Francisco, built on the old Eddy Street site within a year. A part of the building will be ten stories high and fitted with bachelor apartments. A café will fill the ground floor front. The house will seat 2,500. Under the one balcony will hang forty-two boxes. There will be the roof-garden on top and smoking and lounging rooms. Comic opera will be given at 75 cents, and grand opera in Winter at $1.

Highland Theatre, G. T. Wadkins, manager, Guthrie, Okla., will close on July 1, to be remodeled and enlarged.

Edward Lampson has plans drawn and contracts signed for the erection of a Summer theatre at Leavenworth, Kan., with a seating capacity of 1,500, to be under his management and devoted to stock and comedy. His road companies, consisting of The Toymaker's Dream and My Wife's Neighbor, will hold the boards for the Summer.

A number of the Jewish Brethren will probably erect a theatre in St. John, N. B., and are now asking for tenders, etc., for its erection. This theatre will be devoted exclusively to opera, musical comedy, repertoire and stock companies. John Burke's theatre, the Star, will undergo complete renovation, and a horseshoe gallery, to cost some $800, will be placed in that house within a very short time. The Mechanics' Theatre will abolish its present antique method of scene changing, and a tin floor, with complete sets of lines, pulleys, etc., will be added.

The Opera House at St. John, N. B., will be closed for six or eight weeks this Summer in pursuit of renovations and alterations in the auditorium.

The Columbia Theatre, San Francisco, will probably be remodeled and made into a burlesque house this Summer.

Manager Peterson, of Escanaba, Mich., will begin about May 10 improving his theatre by remodeling the building, widening stage, mounting opera chairs, etc.

The Grand, Owensboro, Ky., will be improved during the Summer.

The Kingston Opera House, Kingston, N. Y., will be remodeled during the Summer.

Two new theatres are projected for Kansas City, Mo., and one at least is almost sure to be ready by next September, as ground has already been broken for the building. This house is the one which the Columbia Amusement Company, owners of the Majestic, are building. It is to be at the southwest corner of Twelfth and Wyandotte streets. The other theatre, to be built by the Orpheum Syndicate, the complete plans for which have not matured as yet, is to be erected at the northeast corner of Eleventh and Central streets. This building may not be begun for a year yet, as the present Orpheum have but three years or more to run.

The Princess, William L. Bradley, manager, at Dubuque, Ia., is nearing completion. It is a small house, admirably located, and is to be equipped in a first-class manner and devoted to moving pictures and vaudeville.

A new theatre and business block is to be built in Lancaster, O., this Summer. The site is on Main Street, and has a frontage of ninety-two feet. The incorporators are E. Hawley, George W. Tunnehill, Charles Townsend, Edward Dodson and the Thimmes brothers.

The most important event in the Omaha theatrical field is the projected Brandeis Theatre, to be located on the southwest corner of Seventeenth and Douglas streets, work on the foundation of which is now well under way. When completed this will be one of the handsomest theatres in the country. The Brandeis brothers are preparing to invest some $600,000 to $700,000 in the project, which includes a large office building in connection with the playhouse. The building, as before noted, is being erected for Messrs. Woodward and Burgess, who have taken a twenty-year lease of the house. It is hoped that the new theatre will be ready early in 1910. Messrs. Woodward and Burgess now control the Boyd Opera House, which is at present the leading theatre in Omaha, and they have a lease on it for a term of two and one-half years. The policy of the house after the opening of the new theatre has not been definitely announced.

The Miller-Walker Building, in Augusta, Ga., has been leased by Jake Wells and will be made into a theatre to be ready by Aug. 1. About $15,000 will be spent upon the remodeling. It will open with vaudeville, but will most likely be used for attractions playing the Wells circuit.

A new theatre is to be built in Little Rock, Ark., to cost $50,000. The Wells interests will have the management. The seating capacity is to be 1,000, and the stage will be 40 x 75 feet. Jan. 1, 1910, is set as the opening date.

Work has been begun on the new theatre in Houston, Tex., being erected for the Interstate Amusement Company. It is located on Texas Avenue, between Travis and Milam streets, with a frontage of seventy-one feet.

The new Clinton Theatre in Albany, N. Y., will be located at Clinton Avenue and North Pearl Street. The seating capacity will be about 1,800.

The City Opera House at Delaware, O., will be closed during the Summer for remodeling.

FUTURE OF THE IRVING PLACE.

With the closing of the Irving Place Theatre last Saturday night, Otto Weil, manager of the the theatre, resigned. The members of the stock company will sail for Europe this week. The future of the house is uncertain. August Lüchow, who now controls the lease of the house, is willing to have another German company there, but will not furnish any financial backing for it. The Shuberts may acquire the theatre for their local circuit.

WALTER D. GREENE.

Walter D. Greene, whose likeness appears herewith, has had rather a varied career during the past three seasons. During the season of 1906-07 Mr. Greene appeared in productions under the direction of the W. J. Block Amusement Company, Henry Miller, and the Shuberts, and the latter part of the season as leading man for the Fawcett Stock company in Baltimore. During 1907-08 Mr. Greene appeared in The Spell, under direction of Thiess and Lichler, at the Majestic Theatre, with James K. Hackett at Daly's Theatre in John Glayde's Honor, and in The Literary Sense and The Reckoning with Katherine Grey at the Madison Square Theatre under Walter Lawrence's direction, also returning to Baltimore, where he has become a favorite, for a several weeks' featured engagement with the Fawcett company. Through illness in his family Mr. Greene early in this season was obliged to decline several advantageous offers, among them one with Grace George and one with Miss Mannering. Later after a brief engagement as leading man with the Percy Williams Stock company at the Crescent Theatre, Brooklyn, replacing Edward Mackey during illness, Mr. Greene was engaged by Wagenhals and Kemper to replace Guy Bates Post as Joe Brooks in Paid in Full. Mr. Post having been engaged for a new production under Mr. Fiske's management. The postponement of this production, however, continued Mr. Post in the role, and Mr. Greene accepted an immediate offer to head a stock company at the newly built Colonial Theatre in Columbus, O., where in a varied round of leading roles he has won great success and popularity.

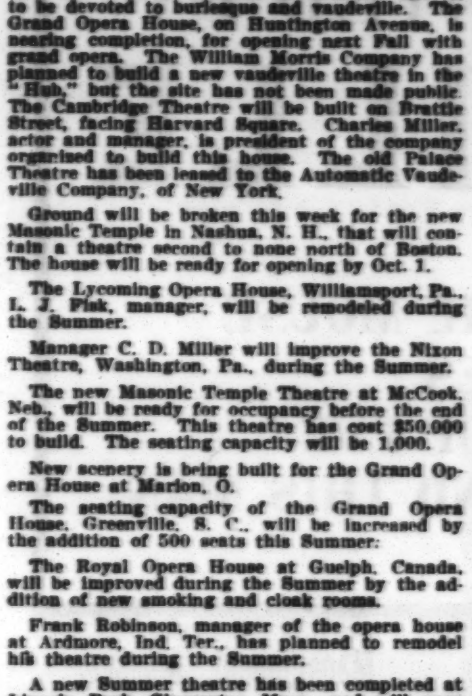

Photo A. P. Hinton, Jacksonville, Florida.

Miss Clare Krall, who has just closed her season in The Great Divide, has made a wonderful record for her work, having been lauded by the critics wherever she has appeared. Miss Krall has youth, beauty and a magnetism which charms and holds audiences. She is a Pennsylvanian by birth, and a descendant of William Penn. The part of Ruth Jordan gave her every opportunity of showing her genius in all its lights and shades, and she took every advantage the role offered.

CLARE KRALL.

Photo Buck, Washington.

Above is an excellent portrait of Eugene Ordway, who has been the past season with the Charles B. Hanford company in Shakespearian repertoire. Mr. Ordway has a reputation as one of the quickest "stock studies" in the business. He has received many notices during the past season, of which the following two indicate his success. He is looking for a stock engagement for the Summer.

Eugene Ordway as Count Claudio also did good work, especially in the marriage scene in the fourth act, when his denunciation of the apparently false Hero was given with masterly effect. Mr. Ordway has a good stage presence and a natural and easy style, and the part gave full opportunity for his talents.—"Salt Lake City Telegram," April 5, 1909.

Eugene Ordway played an excellent Cassio. He is to be especially commended for not overdoing the drunken scene in Act 2.—"Seattle, Wash., Times," Feb. 25, 1909.

EUGENE ORDWAY.

WALTER C. WILSON.

Photo White, N. Y.

Walter C. Wilson, the original Marquis Cascade of Henry W. Savage's Merry Widow company, has closed his two years' contract with the Castle Square Opera company and will have his own company in vaudeville next season. Mr. Wilson has a dramatic baritone voice of extraordinary volume, resonance, flexibility and beauty of timbre, especially adapted to dramatic and operatic ballads. He has appeared in drama, opera and vaudeville, and is a versatile performer. Beulah Chase Hodge, a cousin of Mr. Wilson, will be a member of Mr. Wilson's company, as will Almon Knowles. These clever people will be aided by a sextette of competent singers and dancers from the Hippodrome chorus. The sketch is said to be of a highly artistic order, both musically and dramatically.

BOOKS AND MAGAZINES.

SHADOWS: A BOOK OF SUPERSAME, by James Huneker. New York, Charles Scribner's Sons.

Under a somewhat cryptic title Mr. Huneker has gathered together a series of his essays upon what might be called cryptic men. The very names of the authors treated are at once an index of the contents, and of that peculiar quality which gives the book its name. Stendhal, Baudelaire, Flaubert, Anatole France, Huysmans, Barrès, Nietzsche, Ibsen, Ernest Hello, Walter Pater, Poictevin, Stirner: a remarkable group, a group that would interest the pathologist and psychologist almost as much even as the literary critic. They are all men who seem to have lived in a rarer atmosphere, at least in their work; men with that intangible something which we call sometimes madness, when it is unproductive and unformulated, but which we call genius when it eventuates in a masterpiece of art, be that art of the brush or the pen. They are the comets, burning with Celestial fire that often consumes even themselves. Above all they are men whose individuality is so marked that it stamps itself upon the centuries, men who in themselves may be known only to the select few, but who in their influence are world-reaching.

Mr. Huneker's book is quite the most brilliant he has given us. In perfect sympathy with his subject, he brings to it the whole breadth and wealth of his reading, the keenness of his insight, and a style which is unique. Mr. Huneker is easily our most gifted critic. Indeed, he stands quite in a class by himself. His writing in this book is worthy to stand comparison with some of that which he so highly praises in his subject. Of course a book of some three hundred and seventy pages upon such writers cannot be expected to be definitive. It is impossible to treat exhaustively a man like Nietzsche in thirty-two pages. But Mr. Huneker has been wise in his selection. He gives keen appreciation, and to it he adds suggestive details. To the reader unacquainted with these writers, this treatise will prove of priceless value; to those who have studied them it will prove a brilliant exposition and sympathetic interpretation; to both it will prove a delight for its own splendid charm of diction and poetic imagination.

FAME'S PATHWAY, by H. C. Chatfield-Taylor. New York, Duffield and Company.

Chatfield-Taylor has already published a delightful biography of Molière. In this book he has turned the biography into a story, putting the comedian in the light of a romantic hero. Through study that made the biography possible, the author has learned enough of the stage life in France during the reign of Louis XIV to give a semblance of reality to the incidents and the people. As a romance the story is full of adventure and of love, and cannot fail to hold the interest of its reader. The illustrations, by "Job," add much to its value.

THE GUN RUNNER, by Arthur Stringer. New York, B. W. Dodge and Company.

A new story by Arthur Stringer always attracts attention, and this tale of revolutions, wireless telegraphy and the sea will attract more than even the excellent detective stories of "The Wire-Tappers" or "Phantom Wires." Most of the incidents in "The Gun Runner" take place on board a tramp steamer used to smuggle arms to South American revolutionists. The hero is the wireless operator on the steamer and the heroine is entangled in the revolution. Thrills and surprises follow rapidly to a satisfactory conclusion. The dedication of the volume is in keeping with the story: "To my old bunkie and friend and camp-mate, Major Charles Edward Mills, who in the good days that are gone was known as 'Shorty,' and knocked about all the blessed Seven Seas of the earth and smoked over campfires in four continents and adventured up and down the length of the two Americas and always loved war and danger and the open road, and fell many a time tramped and camped and hunted and went hungry with me, I most apprehensively yet affectionately inscribe this volume."

FATE AND THE BUTTERFLY, by Forrest Halsey. New York, B. W. Dodge and Company.

"Fate and the Butterfly" is a novel by a new author, Forrest Halsey, a novel of contemporary American society as it is. He does not flatter his society, he does not condone or condemn or excuse or preach socialism. He tells his story, the love of three men for a woman and her return, simply, rapidly, forcefully. The setting—New York, Egypt, Italy, New York, and the wars between them—shifts rapidly. The butterfly heroine, tied in marriage to a weak, morphine-drugged, brandy-soaked brute, regains that measure of freedom that the code of her class allots her, only to fall in love with a real man, a man high in the political councils of the nation and on the verge of rising higher. His election to the governorship, influenced by the rumor of his relations with the notorious Mrs. Roth, hangs in the balance; and to save his career she makes the supreme sacrifice. The novel is logical, vividly dramatic and closely knit. Illustrations, including a colored frontispiece, are by H. Richard Boehm.

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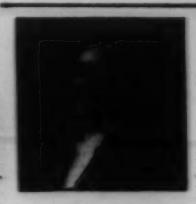

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THE LONDON STAGE.

SUCCESS COMES WITH THE APPROACH OF SUMMER AND GAIANI REVIVED.

Beerbohm Tree and the School for Scandal—Some Reminiscences—Mr. Preedy and the Countess—Artful Miss Dearing—Sheen Brewing in Variety Clubs—Premises.

(Special Correspondence of The Mirror.)

London, April 17.—After so many failures of late months in our metropolitan midst—failures shameful if not actually filthy—it is grateful and comforting to such a struggling and playloving enthusiast as the undersigned to be able to chronicle a continuance of what look like long successes (hopeful as they are certainly already so in an artistic sense).

In my last weekly budget I had to report more than one such welcome success. This week I have to tell of other such. One of the most striking of these theatrical triumphs is Actor-Manager Beerbohm Tree's tremendous all-star and all-revival of The School for Scandal at His Majesty's.

From my plugging youthhood up I have seen some remarkable, nay extraordinary, casts of Richard Brinsley Sheridan's masterpiece. I have sampled that splendid comedy of manners as presented by all sorts and conditions of managers and actor-managers. Among those promptings was Samuel Phelps (still the greatest of all Sir Peters and the greatest of actors in my time). There was also Barry Sullivan, whose tragic Charles Surface was most comic to me even in my younger days. Then again there was Augustin Daly, with whom I had several secret conferences concerning this and other old comedies never to be forgotten by me while memory holds a seat in this etc., etc.

Moreover, I have gloated, if not exactly gratified, recollections of the bearded like the pard—Charles—Surface of that otherwise great, if rugged, actor Charles Dillon, whom no one could ever get to shave for any character whatsoever!

Furthermore, I call to mind as here I sit and scribble the very jaunty Benjamin Backbite of Charles Coghlan, and the said Charles' far less jaunty and not at all satisfactory Charles Surface, first with the Bancrofts at the old Prince of Wales' Theatre, where the said Bancrofts (now Sir and Lady) laid the foundation of a fortune which became abnormally large for theatrical managers. Poor wayward but brilliant Coghlan's Charles Surface was afterward seen at Mrs. Langtry's revival at the new Prince of Wales', but even then it had not improved as one had reason to hope. And what a fine actor Charles Coghlan could be!

Among other interesting School for Scandal reminiscences surging up at the moment of writing in what I am pleased to call my brain, are the Sir Peter of William Farren, who died recently at the ripest of ages; the Joseph Surface of both J. C. Cowper and John Clayton; the Lady Teazle of Mrs. Hermann Vezin (the best Lady Teazle I have yet met); the Lady Teazle of Amy Fawcett (who committed suicide in your city nearly thirty years ago), and the Moses of the late fine comedian David James (born Belasco). This uncle of your present respected citizen, David Belasco (my kind remembrances to him!) I saw hissed off his very own stage—the old Strand Theatre—which he then ran with the still surviving Thomas Thorne. The reason of the hissing of so firm a favorite as David James was due to the fact that he was detected to be "gagging" the part of that unconscionable Jew.

I pray you pardon this reminiscing on the part of your not (as a rule) generally garrulous Gawain. It struck me that haply something of this playgoing memorizing—and I am writing quite *currente calamo*—might be found interesting to certain American and English playgoers who may have shared these and similar playgoing experiences with the present prattler.

And now to give you some idea of the magnitude of this wondrous cast given by Beerbohm Tree to The School for Scandal.

In the first place, Tree has cast himself for Sir Peter, and a very interesting and novel kind of younger and less crabbed-than-usual Sir Peter he is, I do assure you. For Lady Teazle he has selected Marie Löhr, the eighteen-year-old daughter of that excellent actress, Kate Bishop, and young Marie, albeit naturally somewhat inexperienced for so trying a character, is nevertheless very charming and often throws in quite a pathetic touch. Edward Terry, himself a costly comic star, is the Crabtree (and a darned good Crabtree, too!). H. V. Esmond is the Backbite, and quite a fresh but interesting "macaroni" he is! That fine, sound actor, Henry Neville, looking still young at seventy-two, and once a grand Charles Surface, is the Sir Oliver, and Hermann Vezin (Master of Arts of Philadelphia and attainer of the age of eighty only a few days ago) is the Rowley—and an excellent, clean-toned Rowley he is.

Charles Surface is played cleverly but somewhat too modernly by Robert Loraine; Joseph Surface is most artistically enacted by young Basil Gill, and Ellis Jeffreys is a fine Lady Sneerwell (she ought really to be the Lady Teazle). Susanne Sheldon is a handsome and hilarious Mrs. Candour, and James Hearn (ever sound and brainy) is a fine Snake. In short it is, as you see, a truly magnificent cast. So much so that I did not marvel on looking in again last night to find a splendid paying house. And this, mark you, at a time when the younger generation who come (Ibsenically) "knocking at the doors," know not Sheridan.

Another apparently very strong new success which it is my delight to record is that of Richard Claude Carton's new comedy, Mr. Preedy and the Countess, produced by comedian (and picture painter) Weedon Grossmith at the Criterion in the middle of this week. Weedon Grossmith usually plays some quaint little chap—always more or less of a bounder and pining for Higher Society like the Lowther Arcadia doll of which poor Fred Leslie was wont to sing. Author Carton has more than once successfully measured Actor Grossmith with such a character, but never more so successfully as in the present play. Little Mr. Preedy's woes and worries amatory, adventury and aristocratic would make even the sternest and more unbending Ibsenite collapse with cachinnation. The ever artistic Weedon is excellently supported by A. Vane-Tempest, George E. Bellamy, Fred Lewis, Lytton Grey, Fred Volpé, and Misses Shelley Calton, Dora Barton, and Lydia Rachel. The leading female character, the Countess who so perplexes poor Preedy, is splendidly played by Kate Compton, wife of Author Carton. I think I may safely predict a huge success for all concerned.

Another promising new play tested since I last had the honor of addressing you is Artful Miss Dearing, written by the somewhat veteran playwright, Arthur Law, and produced at Terry's Theatre last Saturday night by A. T. Henderson, son of the late Alexander Henderson, who was the second husband of the late Lydia Thompson. Although somewhat involved at times, Artful Miss Dearing has a very interesting plot, which revolves chiefly around the disguising of one man as another and for the tracing out of the real culprit in a forgery case. The chief tracer is the subtle but fetching damsel who gives her name and style to the play. This character is admirably played by Annie Hughes, and other fine actresses in the cast are Charlotte Granville as a highly aristocratic personage, and Kate Phillips as a vulgarian widow of considerable drollery. The principal male characters are in the always safe hands of Paul Arthur (who is not unknown to Americans) and C. W. Somerset, one of our best "character" actors.

On two separate occasions during the last few days I have, in answer to express invitation, started out to see a new little play-producing association calling itself by the lofty name of the English Drama Society present a fifteenth century Passion Play. Each time I was driven back. The first time the Lord Chamberlain intervened and forbade the presentation of the crucifixion on the stage. The second time when the E. D. S. (good, easy men) had arranged for a perfectly private performance of the Passion Play, in which I confess I found the melody being lined out of the problem. Intervening the principal soloist, I learned that the landlord of the little room, which the E. D. S. had named the Fortune Playhouse, had taken alarm in case the Lord Chamberlain or the London County Council should take action against him for permitting the players to play. So poor Gawain, ever sympathetic, promptly suggested that theatrically the title Fortune Playhouse and chiefly vended every.

At the moment of quilling, both the theatrical and the variety branches of the show profession in these climes are in a state of dubious expectation, on account of a pending prosecution by the Theatrical Managers' Association of Gerald Bolt, of the Tivoli Music and Hall variety combine, for producing sketches which are alleged to be stage plays. The hearing of the case was to have come on last Thursday, but it was then adjourned to the end of the month. So chaos is come again.

Tonight The Duke, at the Adelphi (new version by Henry Hamilton, by arrangement with Clifford Savage), The Monkey Climbers, Rose Hall presents The Chorus Lady at the Vaudeville. Next Thursday Manager Tom B. Davis will produce a new musical play called A Persian Princess at the Queen's. Sydney George Alexander will put on at the St. James Colonel Smith by A. E. W. Mason, M. P. for Coventry, and on Saturday, if present arrangements hold, we first nighters are to divide ourselves between The Conquest (with Lewis Waller and Mackie Hillott) at the Lyric, and the reopening of the Shaftesbury with a new comic opera called The Arcadians.

GAWAIN.

THE FRIARS' FESTIVAL.

The second annual festival of the Friars, which takes place at the New York Theatre, Friday afternoon, May 14, promises to be one of the most notable theatrical events of the year. The Friars' organization is composed largely of press agents, and this places the club in a position to secure the most notable stars and other attractions for their big celebration. This year's festival will be especially notable for the unique character of the entertainment and the great amount of new material that will be presented. For instance, Channing Pollock, the well-known playwright, will make known for the first time his latest playlet, An Interlude, with Edmund Breese and Helen Ware in the leading roles. Edward Peple's one-act play, The Littlest Rebel, will have an adequate representation, and Joseph Herbert will produce an exceptionally clever musical playlet, The Land of Delft, in which Jefferson De Angelis and Margaret Clark will appear. Another striking novelty will be the music hall act of A. H. Woods' famous melodrama, Nellie, the Beautiful Cloak Model, with an all-star cast of well-known Broadway stars. Among the musical numbers will be the popular "Hello Girls" from Havana, the Shuberts' big Broadway success. Victor Herbert will direct the music, and incidentally stage a revival of last year's finale, The Friars' Frolic, a laughable musical playlet that illustrates the comedy side of the Friars' organization. Seats for the festival will be on sale at the New York Theatre on Monday, May 10.

PICTURES FROM HONOLULU.

This group is the Pollard Lilliputian Opera company, composed of clever children, who long have amused theatregoers at Hawaii, Honolulu. They are also great favorites in Australia, and have played in San Francisco. Below is a pic-

ture of the Hawaiian Opera House, Honolulu, in which many players from this country have appeared.

THE SELWYN'S NEW OFFICES.

Selwyn and Company have finished decorating their new business home on the fifth floor of the Commercial Trust Building at Broadway and Forty-first Street. The suite of offices occupies the front and south side of the building. A small anteroom opens on a short hall, at the end of which is Arch Selwyn's room, fitted with craftsman furniture of unfinished oak. Roscoe C. Gaige's office is next on the left, fitted very much like Mr. Selwyn's, while Miss Tyler's office is at the left of Mr. Gaige's. The fittings are the same in all. The window curtains are of handmade linen, in a soft brown. The walls are green. The floors are covered with soft toned India rugs. The stenographers and bookkeepers' office and the file room is at the right of the entrance, with windows on two sides. It is furnished with conveniences for keeping and handling play manuscripts. The business of the company has grown to such an extent in the past year that twice as much storage space is required than was necessary twelve months ago.

NEW FOURTEENTH STREET THEATRE.

Timothy D. Sullivan and George J. Kraus have signed contracts for their new theatre on Fourteenth Street, between Third and Fourth avenues. Work will begin this week and will be completed in October. The house will have a seating capacity of 2,400. The present plans are to make this theatre a combination house like the Grand Opera House, playing Broadway attractions at a $1 scale.

LOOK OUT FOR HIM!

One Frank Farrell, presenting a card bearing that name with the false assumption, also printed on his card, that he represents THE DRAMATIC MIRROR, is still operating in the West, despite the fact that THE MIRROR has published him as a swindler. When last heard from this Farrell was in Sioux Falls, S. D. Managers should not be imposed upon by this Farrell, who never has been connected with THE MIRROR in any capacity.

THE STAGE IN ROME.

IL DIVO, WITH A GREAT TENOR FOR ITS HERO, IS THE MONTH'S SUCCESS.

Two Aristocratic Amateurs Fail to Arouse Rome—The Mock Supper, by the Author of the Mask of Brutus, Eagerly Awaited—Strauss Performs Salome—General Theatrical News of the Italian Capital.

ROME, April 10.—Two great ladies in Roman society have been trying to amuse us during the past week, and they succeeded, though not as they expected, perhaps. One of these ladies appeared in a modern play and was received with cheers from friends and moers and howls from the general public. The other lady appeared as a classic dancer and really danced very well, so well that her dance was encored. But the general public would see no beauty either in herself or in her dance, and yet she is a very beautiful woman and was most poetically garbed in a cloud of silver and gold draperies, through which her lovely figure was well seen at times. Altogether, however, both ladies were failures as public entertainers. Romans do not believe in aristocratic amateurs.

Fortunately, we have had many other novelties at various theatres, especially at the Argentina Theatre. One of the greatest successes at this theatre has been Il Divo, by Nino Martoglio. The divo is a young tenor whose success, receipts and adventures fill the press of all the country, if not of all the world. Around this divo plays a cinematograph of the greatest singers and scenic artists of the day, and the author has taken all these artists from real life. As soon as they appeared the public laughed and gave them their real names aloud. The tenor, who is very young, wonders when the millions will come which he hopes from his voice. By and bye he meets with a handsome and elegant woman who promises to make his fortune. In fact, she introduces him into the world of fashion, and success soon comes to him and he becomes the only divo of Italy and New York. Meanwhile he falls in love with the woman who had made his fortune and she never leaves his side. His father sees danger here and tries to warn the tenor, but in vain. One day, however, the tenor loses his voice and the woman leaves him to run off with another man. She carries away all she can of the poor tenor's money and belongings. But the tenor recovers his voice and the faithless woman tries to return to him. But he has received a lesson and will have nothing more to say to her. She is furious, especially when she hears that he has signed an engagement for thousands and thousands of dollars with an American manager.

This comedy, slight though it may appear on paper, is full of pretty satire and wit and has many comic situations in it. Altogether, the play is agreeable from beginning to end; the first two acts especially are full of life and fun. Author and artists are always called before the curtain whenever and wherever this pretty play is given. The author is Nino Martoglio, a Sicilian poet, and the already celebrated author of the Last of the Alagonas, which Novelli has made triumphant in all Italy.

The Mock Supper, by Bevelli, although not yet given on the stage, is occupying every theatrical mind in Rome because of the author's previous success in The Mask of Brutus. The Mock Supper has its scene in Florence during the life of Lorenzo the Magnificent, and when all men were strong, passionate and mockers. The play is therefore a dramatic version of an old Italian anecdote told in verse and showing up the artists and bankers of the time which Lorenzo knew so well how to dominate. There are fifteen characters in this play, but there are no tumultuous scenes. Consequently the play is easily staged. The leading parts in this play are a voluptuous and clever courtesan such as lived in those days and imitated the Grecian courtesans of antiquity, a charming and graceful part of a young girl, and an old servant of the courtesan who is very funny. The male parts, however, are much stronger than the female parts. There is one, especially, representing a man, strong with fun, full of moral and bodily vitality, gay, loyal and bold. Another, instead, is weak, timid and a liar. The whole play is a duel between these two men, between strength and weakness. There is a magnificent love scene in the third act. This play should be a success when played anywhere. I am anxious to see the first night of it.

Another notable novelty is Assunta Spina by S. di Giacomo. Here we have a work of art which has met with a real triumph. I never remember having been present at so much spontaneous enthusiasm, so much delirious pride. At the end of the play the whole house rose and cheered with lips white with emotion. The ladies also applauded as madly as the men. Madness, in fact, had taken the whole house. The author is now an idol of the public and of every artist who appears in this play. They embraced and kissed him and wept over him in their joy. They also seemed to have gone mad and they sent me mad, too. Never before had I felt that I was "the public," and I clapped my hands as the greatest and least amongst the crowd. But now I am myself once more. The first act of Assunta Spina represents one of the most vivacious, fresh and vast pictures ever seen on the Italian stage. A whole world moves therein, laughs, laments and suffers in dramatic, comic, humorous and ridiculous manner. The author has here depicted a verity which he has seen before his own eyes and has placed the vision of his eyes on the stage with so much truth that they seem as real as in reality he saw them.

Strauss has been giving some of his most wondrous concerts here, and in one of them he gave his Salome, which proved the greatest success of the whole Roman season. His Electra, however, has proved a quasi failure in Milan, perhaps because it was not properly performed. The performance lasted two hours, and during that time no applause was heard, not even when the last note was sung and struck by the orchestra. A few friends tried to raise a cheer, but were silenced at once. Altogether, it was a heartrending performance.

D'Annunzio has written a Punch and Judy act for Naples called Tares. But it will probably be given first in Milan at the Manzoni Theatre, and a company has been especially engaged to appear in it. This play is to be translated into French for the Grande Guignol of Paris. D'Annunzio says that he never enjoyed himself more than he did whilst writing this little sketch. D'Annunzio is certainly a most wonderful man, as great in tragedy as in sketches for the Punch and Judy comic stage.

Mascagni's Isabeau's Love is expected to be his masterpiece. The libretto is most interesting and the end is the most interesting episode of the whole opera. At the close of a religious ceremony the people cry for the death of Isabeau's lover. Isabeau demands to see him, to have an explanation of this cry. She wishes to save him, but he refuses to be saved by her. His eyes are torn out and Isabeau dies at his feet confessing her love for him. Not a pleasant subject, but suited to a tragic opera.

Bertolazzi is one of the most singular dramatic authors Italy now has, and his newest play, Giovanni Battista Nencioni, is as singular as all his other works. The hero is a kind of Papa Lebonnard, but without resignation. We see him in the first act working with all his might for his newly born son (who is not his son). He has no other thought than to work for this son and his future. He is deceived and robbed, however, by a friend in whom he had always trusted, and for his son's sake he vows vengeance on this friend for the sake of his child. He sells everything he has and becomes the manager of a little vaudeville company in which he is robbed of the little that remains to him.

Years pass by, his wife and son (by name) write to him. He does not answer. They go to him. He is ruined and the wife takes him home again with her. This is her penitence and his remorse for having left her. Novelli makes a grand part of Nencioni. He likes it, and that is the secret of success, at least in Italy.

S. F. Q. R.

"POP" SEMON'S GOLDEN WEDDING.

Mr. and Mrs. S. H. Semon, of New York and New Rochelle, celebrated the fiftieth anniversary of their marriage recently. The bridegroom was born in New York July 27, 1835, at Canal and Elizabeth Streets, and was a member of the old Volunteer Fire Department at the time of his marriage. The couple were married at No. 71 Prince Street, New York, on April 6, 1859. They were blessed with seven children, four of whom are living, Dr. Joseph Semon, of New Rochelle; Lawrence Semon, of Philadelphia; Mrs. B. J.

MR. AND MRS. S. H. SEMON.

Richmond and Mrs. R. G. Tuttle, of New York. The couple have lived happily together, and from their youthful appearance at 73 and 67 years of age, look as though they will celebrate many more anniversaries. S. H. Semon is well known among the circus profession, having been for thirty-five years contracting agent for Adam Forepaugh, Barnum and Bailey and Buffalo Bill's Wild West up to the time of his retirement this season. He is known as "Pop" Semon throughout the United States by city officials, property owners and business men with whom he has had transactions amounting to many millions of dollars. He bears an enviable reputation, and his retirement from the amusement world leaves a gap that will be hard to fill.

ACTOR NATIVES OF SPRINGFIELD.

Springfield, Mass., is well represented on the stage. Julia Sanderson, star of several successes and recently playing the title-role in Kitty Grey, hails from Springfield, as does her father, Albert Sackett, now with Brewster's Millions; Elsa Payne, of The College Widow and The Lion and the Mouse, now with The Sins of Society; John T. Ray, famous for his "Rube" characters, now with Rose Melville; Charles E. Evans and his wife, Helena Phillips, make their homes near Springfield; Henry Coote, recently with The Waltz Dream, now with the star production of The Mascot, is the son of a retired Springfield police officer who was badly wounded while heroically capturing a burglar; Marie Stuart, whose sketches, Cherie, Dickie and Paris, are favorites in vaudeville, is a daughter of Lawyer Jason Steele, of that town; Jerry Cohan, father of George M., lived in Springfield up to the time he went on the stage, thirty-five years ago. Others are Joseph Sheehan, noted in grand and comic opera; Tillson and Boutin, who have a musical sketch; the Barrett Sisters, Pauline and Lillian, of the Weber and Fields and Rogers Brothers companies; Lillian Burnett (May Roane), of Al Reeve's Burlesquers; Ruth Hanford and Nettie Vester, in vaudeville; Billy Carney, of Carney and Wagner; Lizzie Otto, of Otto and Nelson; Edwin Holt, of The Mayor and the Manicure; Gwendolin Piers, of the Milwaukee Stock company; Josephine Gibbons, now with Fritzi Scheff; James Vincent, who has been leading man with Nat Wills and lately Louis Mann; James Heenan, now playing in melodrama, and still a few more. Channing Pollock is also a Springfield boy.

A STOCK THEATRE BUILDING.

A new theatre is being built on West Sixty-third Street, in the rear of the New Theatre, for the use of a stock company under the direction of Butler Davenport. The house will have a seating capacity of about 800, and will be suited to dramas of the intimate type. Mary Shaw will head a permanent company that will present new plays at frequent intervals, thereby building up a repertoire. The house is entirely separate from the New Theatre, and Mr. Davenport says he has no association with any booking office. He is a member of the firm of Davenport and Leighton, real estate dealers.

REPETOIRE NOTES.

Minnelli Brothers' company, traveling with a tent, will take the road in May and play Ohio territory. Mina Gennell will head the company as before, and the business staff will be as follows: Minnelli Brothers, proprietors and managers; Harry Bradbury, general agent; F. C. Timens, railroad contractor; James Sandee, special agent; Allen D. Stanchfield, press agent; V. C. Minnelli, treasurer; F. P. Minnelli, local contractor; George Dearwester, manager commissary department; Ed Covill, superintendent of transportation; Sam Henry, superintendent of canvas, with six assistants; George Dearwester, superintendent of privileges, and Oak Cox, superintendent of props.

The American Stock company (Popular Amusement Company, managers) will play airdomes in eastern Ohio and western Pennsylvania during June, July and August.

The Murray-Mackey Comedy company will rehearse in Warren, Ohio, for the regular season, which will open at Butler, Pa., on Aug. 24, under the management of F. J. Murray and F. H. Mackey. John J. Mackey will remain in Warren to look after the company's interests, which includes the local house.

Norman Hilyard and Nellie Hopper, leading man and character woman with the Cutler Stock company, completed their second season with this company on April 10. They will remain under Mr. Cutler's direction this Summer and next season.

The Vernon Stock company closed its first Southern tour in Spartanburg, S. C., on April 24 after thirty-two weeks on the road. The company has made a success in every city visited, including Parkersburg, W. Va., Lexington, Ky., Raleigh, N. C., Charleston, S. C., and Savannah, Ga., and has achieved a record of unprecedented patronage and popularity. A proof of the excellence of this company is that a Spring tour has been arranged over the Jake Wells circuit, which opened at the Bijou Theatre, in Nashville, Tenn., April 26, and will continue until the opening of the Jake Wells parks, where the company will play extended engagements in Atlanta, Norfolk, Richmond, etc. Benjamin B. Vernon, who has devoted his personal attention to the company this season, is more than pleased with the business and the successful Southern tour, and is already making elaborate preparations for new plays, scenery, properties and furnishings for next season.

The three Chase-Lister companies for this Summer will be in full swing by the middle of May. Two will be under canvas, playing repertoire, and the third, with Clint and Bessie Robbins, will play the Bell circuit of airdomes, opening at Jefferson City, Mo., on May 15. The Robbins have been in New York on a vacation.

The No. 2 Harvey Stock company will open on May 17 to play Crawford time in Kansas and Missouri during the Summer. The No. 1 company will continue on the road until June 14, when it will open at Sault Ste. Marie, Mich., for a six weeks' season. The roster is as follows: Harvey D. Orr, proprietor; J. S. Garside, manager; Walter D. Orr, agent; Maurice Waldron, Charles Neuman, Leonard Emmert, J. E. Coughlin, Charles Henshaw, Guy C. Donnelly, Bobbie Winters, Dale Wort, J. W. Lawrence, F. A. Bailey, Fred Persson, M. R. Ashley, Earl Dunn, Carl Herrickson, Miss Griffin, Emma Warren, Corinne Carpenter, Barbara Hall and Grace Roberts.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 28—indefinite.
ANGEL AND THE OX (Gus B. Edwards, mgr.): Detroit, Mich., 26-May 1.
ARRIVAL OF KITTY (C. S. Williams, mgr.): Hudson, Mich., 27, Bucyrus, O., 29, Mansfield 30, Lorain, O., May 1.
BACHELOR (Sam S. and Lee Shubert, Inc., mgrs.): New York city March 15—indefinite.
BALANCE (F. L. Shotwell, mgr.): Rochester, N. Y., 26, 27, Utica 28.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Chicago, Ill., 26-May 8.
BATES, BLANCHE (David Belasco, mgr.): Philadelphia, Pa., 19-May 1.
BELLEW, KYRLE (Charles Frohman, mgr.): Detroit, Mich., 26-May 1.
BEN HUR (Klaw and Erlanger, mgrs.): Jacksonville, Ill., 26-28, Springfield 29-May 1.
BEVERLY OF GRAUSTARK (A. G. Delamater, mgr.): Toronto, Ont., 26-May 1.
BLACK BEAUTY (Nell Twomey, mgr.): Boston, Mass., 26-May 1.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Akron, O., 30-May 1.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Kansas City, Mo., 25-May 1.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Cincinnati, O., 26-May 1.
CARTER, MRS. LESLIE: Baltimore, Md., 26-May 1.
CLANSMAN (George H. Brennan, mgr.): Pittsburgh, Pa., 3-8.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.
COLLIER, WILLIAM (Charles Frohman, mgr.): Scranton, Pa., 27, Easton 28, Reading 29, Harrisburg 30, Pittsburgh 3-8.
CONVICT 999 (A. H. Woods, mgr.): Richmond, Va., 19-24.
COUNTY SHERIFF (C. E. Wee, mgr.): Herkimer, N. Y., 27, Schenectady 28, Catskill 29, Kingston 30, Newburgh, May 1.
COWBOY GIRL (Kilroy and Britton, mgrs.): Atlanta, Ga., 26-May 1, Chattanooga, Tenn., 3-8.
COW-PUNCHER (Central; W. F. Mann, prop.): Corydon, Ia., 27, Seymour 28, Princeton, Mo., 29, Gallatin 30, Maryville May 1, Kansas City 3-8.
CRANE, WILLIAM H. (Chas. Frohman, mgr.): Fall River, Mass., 27, Newport, R. I., 28, Providence 29-May 1.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city March 27—indefinite.
DIXEY, HENRY E. (Henry W. Savage, mgr.): Chicago, Ill., 19-May 1.
DODGE, SANFORD: Junction City, Kan., 27, Holton 28, Lincoln May 1, Salina 2, Beloit 4, Downs 5, Osborne 6, Mankato 8.
DREW, JOHN (Charles Frohman, mgr.): Terre Haute, Ind., 27, Peoria, Ill., 28, Davenport, Ia., 29, Cedar Rapids 30, Des Moines May 1.
EDESON, ROBERT (Henry B. Harris, mgr.): Jersey City, N. J., 26-May 1, Owego, N. Y., 3, Middletown 4, Paterson, N. J., 5, Red Bank 6, Atlantic City 7, 8.
ENGLISHMAN'S HOME (Charles Frohman, mgr.): Toronto, Ont., 26-May 1.
FAMILY, THE (Henry Miller, mgr.): Omaha, Neb., 25-28.
FARNUM, DUSTIN (Liebler and Co., mgrs.): Chicago, Ill., March 21—indefinite.
FATTY FELIX (J. W. Williams, mgr.): Roseville, Ill., 27, Monmouth 28, Sherrard 29, Rock Island 30, Washington, Ia., May 1.
FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Buffalo, N. Y., 26-28, New York city May 3-8.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Cincinnati, O., 26-May 1, St. Louis, Mo., 3-8.
FOR HER CHILDREN'S SAKE (J. E. Clifford, mgr.): Syracuse, N. Y., 26-28, Washington, D. C., 3-8.
GAMBLER OF THE WEST (A. H. Woods, mgr.): Montreal, P. Q., 26-May 1.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Feb. 22—indefinite.
GILMORE, PAUL (Jules Murry, mgr.): Sioux Falls, S. D., 27, Sioux City, Ia., 28, Creston 29, Nebraska City, Neb., 30.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 12—indefinite.
GOODWIN, NAT: Los Angeles, Cal., 26-May 1, Bakersfield 2, Fresno 4, Stockton 5, San Jose 6, Sacramento 7, 8.
GRAUSTARK (Eastern; A. G. Delamater, mgr.): Portland, Me., 26-28, Lewiston 29-May 1.
GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 3—indefinite.
HACKETT, NORMAN (Jules Murry, mgr.): Portland, Ore., 26-27, Tacoma, Wash., 28, Victoria, B. C., 29, Vancouver 30, May 1.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Lincoln, Neb., 27, 28, Fremont 29, Omaha 30-May 1, Des Moines, Ia., 3, Cedar Rapids 4, Iowa City 5, Davenport 6, Moline, Ill., 7, Decatur 8.
HAPPY MARRIAGE (Charles Frohman, mgr.): New York city April 12.
HENDRICKS, BEN (Wm. Gray, mgr.): Bradford, Pa., 27, Warren 28, Jamestown, N. Y., 29, Dunkirk 30, Niagara Falls May 1, Syracuse 3-5.
HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city March 24—indefinite.
HOUSE NEXT DOOR (Cohan and Harris, mgrs.): New York city April 12—indefinite.
HUMAN HEARTS (W. R. Nankeville, mgr.): Newark, N. J., 26-May 1.
IN THE NICK OF TIME (J. F. Sullivan, mgr.): Minneapolis, Minn., 26-May 1, Milwaukee, Wis., 2-8.
IN WYOMING (H. E. Pierce and Co., mgrs.): Akron, O., 26-28, Chicago, Ill., May 2-8.
KENTUCKIAN (Wm. K. Sparks, mgr.): Philadelphia, Pa., 26-May 1, Brooklyn, N. Y., 3-8.
LION AND THE MOUSE (Henry B. Harris, mgr.): St. Joseph, Mo., 27, Trenton 28, Chillicothe 29, Kirksville 30, Columbus May 1.
LION AND THE MOUSE (Henry B. Harris, mgr.): Pittsburg, Kan., 28.
MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—indefinite.
MAN OF THE HOUR (Midland; Brady and Grismer, mgrs.): Cumberland, Md., 27, Hagerstown 28, Winchester, Va., 29, Chambersburg, Pa., 30.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Sterling, Ill., 27, Dixon 28, Aurora 29, Streator 30, Joliet May 1.
MANN, LOUIS (W. A. Brady, mgr.): Cleveland, O., 3-8.
MANTELL, ROBERT (Wm. A. Brady, mgr.): New York city March 8—indefinite.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): New York city 26-May 1, Philadelphia, Pa., 3-8.
MELVILLE, ROSE (J. J. Sterling, mgr.): Cleveland, O., 26-May 1, Buffalo, N. Y., 3-8.
MERRITT, GRACE (S. T. King, mgr.): Milwaukee, Wis., 25-May 1.
MONTANA (Southern; Harry D. Carey, prop.; Hoge Hadley, mgr.): Cadillac, Mich., 27, Traverse City 29, Petoskey May 1, Pellston 3, Cheboygan 5, Sault Ste. Marie 7, Sault Ste. Marie, Ont., 8, Manistique, Mich., 10.
MONTANA (Western; Harry D. Carey, prop.; Bill Ryno, mgr.): Bridgeport, Conn., 26-28.
MONTE CRISTO (Clarke and Salisbury, mgrs.): Souris, Man., 27, Deloraine 28.
NAZIMOVA, MME. ALLA (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., 26-May 8.
NETHERSOLE, OLGA (W. A. Page, mgr.): New York city 26-May 15.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Bridgeport, Conn., 27, Waterbury 28, New Haven 29, New Britain 30.
OLD ARKANSAW (L. A. Edwards, mgr.): Blue Mound, Kan., 28, Mound City 29, La Cygne 30, Rich Hill, Mo., May 1, Butler 3, Harrisonville 4, Odessa 5, Glasgow 7, Moberly 8.
OLD HOMESTEAD (Franklin Thompson, mgr.): New Bedford, Mass., 27, Fall River 28, Norwich, Conn., 29, New London 30.
ON TRIAL, FOR HIS LIFE (A. H. Woods, mgr.): Richmond, Va., 26-May 1.
OUT IN IDAHO (F. N. Brush, mgr.): Rochester, N. H., 26, Sanford, Me., 30, Lewiston May 1, Farmington 3, Kingfield 4, Rangeley 5, Phillips 6.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Watertown, S. D., 27, Milbank 28, Benson, Minn., 29, Morris 30, Sauk Center May 1, St. Cloud 2, Wilmar 3, Litchfield 4.
PATTON, W. B. (J. M. Stout, mgr.): Elkhorn, Wis., 27, Madison 28, Fond du Lac May 1, Racine 2.
PHANTOM DETECTIVE (Dave Seymour, mgr.): Kansas City, Mo., 25-May 1.
POLLY OF THE CIRCUS (Fred Thompson, mgr.): Jamestown, N. Y., 27, Youngstown, O., 28, East Liverpool 29, Wheeling, W. Va., 30-May 1, Grand Rapids, Mich., 3-8.
RIGHT OF WAY (Klaw and Erlanger, mgrs.): Butte, Mont., 26-28, Livingston 29, Billings 30, Fargo, N. D., May 6.
ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city Jan. 25—indefinite.
ROBSON, MAY (L. S. Sire, mgr.): Lebanon, Pa., 27, Pittston 28, Wilkes-Barre 29, Carbondale 30, Scranton May 1, Baltimore, Md., 3-8.
ROUND UP (Klaw and Erlanger, mgrs.): Cleveland, O., 26-May 1.
ROYAL SLAVE (George H. Bubb, mgr.): Canton, Ill., 27, Yates City 28, Bradford 29.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Seattle, Wash., 25-May 1.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Minneapolis, Minn., 26-May 1.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Boston, Mass., March 29—indefinite.
SHEA, THOMAS E. (Cohan and Harris, mgrs.): Buffalo, N. Y., 26-May 1.
SHORE ACRES (Miller and Rhinstrom, mgrs.): Toronto, Ont., 26-May 1, Jersey City, N. J., 3-8.
SINS OF SOCIETY (Brooks and Dingwall, mgrs.): Chicago, Ill., April 14—indefinite.
SKINNER, OTIS (Charles Frohman, mgr.): Oakland, Cal., 26-28, Fresno 29, Bakersfield 30, San Diego May 1, Los Angeles 2-8.
SOTHERN, E. H. (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., 26-May 1, Philadelphia, Pa., 3-8.
SPOONER, CECIL (Chas. E. Blaney Amusement Co., mgrs.): New York city 26-May 1.
STARR, FRANCES (David Belasco, mgr.): New York city Jan. 19—indefinite.
STRONGHEART: Ogdensburg, N. Y., 27, Plattsburg 28, St. Albans, Vt., 29, Newport 30.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Dalton, Ga., 27, Chattanooga, Tenn., 28, Tullahoma 29, McMinnville 30, Shelbyville May 1, Fayetteville 2, Columbia 4.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Kansas City, Mo., 25-May 1.
TEXAS JACK: Cleveland, O., 26-May 1.
THIEF (Charles Frohman, mgr.): Milwaukee, Wis., 26-May 1.
THIEF (Eastern; Charles Frohman, mgr.): Waverly, N. Y., 27, Owego 28, Ithaca 29, Geneva 30.
THIRD DEGREE (Henry B. Harris, mgr.): New York city Feb. 1—indefinite.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Chattanooga, Tenn., 26-May 1.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Boston, Mass., April 19—indefinite.
UNCLE TOM'S CABIN (Coast; Steisou's): Fargo, N. D., 27.
UNCLE TOM'S CABIN (Eastern; Leon Washburn, mgr.): Pittsburgh, Pa., 26-May 1.
UNCLE TOM'S CABIN (Western; William Kibble, mgr.): Minneapolis, Minn., 25-May 1.
VIA WIRELESS (Fred Thompson, mgr.): Boston, Mass., 12-May 1.
VIRGINIAN (J. H. Palser, mgr.): Albany, N. Y., 28.
WARFIELD, DAVID (David Belasco, mgr.): Boston, Mass., 19-May 1.
WHEN WE WERE FRIENDS (Wm. Macauley, mgr.): Hancock, Mich., 29, Calumet May 1, Ironwood 4, Wausau, Wis., 7.
WHITECAR, W. A. (Clay T. Vance, mgr.): Wheeling, W. Va., 26-28, Youngstown, O., 29-May 1, Philadelphia, Pa., 3-8.
WHIRLPOOL (Wagenhals and Kemper, mgrs.): Washington, D. C., 26-May 1, Baltimore, Md., 3-8.
WHY GIRLS LEAVE HOME (H. E. Rowe, mgr.): Escanaba, Mich., 27, Norwood 28, Iron Mountain 29, Gladstone 30, Green Bay, Wis., May 1, Appleton 2, Neenah 3, Oshkosh 4, Portage 5, Madison 6, Beloit 7, Janesville 8.
WILLIAMS, LOTTIE (Chas. E. Blaney Amusement Co., mgrs.): Norfolk, Va., 26-May 1.
WILSON, AL H. (Sidney R. Ellis, mgr.): Hancock, Mich., 27, Ishpeming 28, Marquette 29, Escanaba 30, Menominee May 1, Green Bay, Wis., 2, Oshkosh 3, Fond du Lac 4, Madison 5, Janesville 6, Freeport, Ill., 7.
WILSON, FRANCIS (Charles Frohman, mgr.): Baltimore, Md., 26-May 1.
WOLF (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 19-May 1.
WYOMING GIRL (Wm. Wamsher, mgr.): Decatur, Mich., 27, Hastings 28, Charlotte 29, Grand Ledge 30, Lansing May 1.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARRINGTON: Salt Lake City, U., March 28—indefinite.
BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.
BUNTING, EMMA (Sidney H. Weis, mgr.): San Antonio, Tex., April 26—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURWOOD: Omaha, Neb., Aug. 29—indefinite.
BUSH TEMPLE: Chicago, Ill., Aug. 29-May 15.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CLARKYDE VAUDEVILLE PLAYERS (Harry Clark, mgr.): Chicago, Ill., April 5—indefinite.
COLLEGE (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 31—May 22.
COLONIAL (M. Howell, mgr.): Columbus, O., Jan. 11—indefinite.
CONNESS AND EDWARDS': Stapleton, S. I.—indefinite.
CONNESS AND EDWARDS': Bayonne, N. J., Nov. 23—indefinite.
COOK (Charles Emerson Cook, mgr.): Hartford, Conn., Feb. 15—indefinite.
COUNTISS, CATHERINE (E. D. Price, mgr.): Grand Rapids, Mich., April 11—indefinite.
COURTNAY-MORGAN: Alpena, Mich.—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT THEATRE (Percy G. Williams, mgr.): Brooklyn, N. Y., Sept. 5-May 1.
CUMMINGS (Ralph E. Cummings, mgr.): Montreal, P. Q., April 5—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
DREAMLAND: Lincoln, Neb., April 5—indefinite.
KLEIFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
EMPIRE (Empire Theatre Co., mgrs.): Dallas, Tex., March 22—indefinite.
FOREPAUGH: Cincinnati, O., Sept. 7-May 1.
FOREPAUGH (George F. Fish, mgr.): Indianapolis, Ind., Sept. 7—indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—indefinite.
FULTON (Jess B. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.
GERMAN: St. Louis, Mo., Oct. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 4—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 4—indefinite.
GLASS PLAYERS: Shreveport, La.—indefinite.
GRAND: New Haven, Conn., Jan. 25—indefinite.
GRAND: Norristown, Pa.—indefinite.
HAYWARD, GRACE: Lincoln, Neb., May 24—indefinite.
HERMAN, SELMA (Barton and Wiswell, mgrs.): Seattle, Wash., April 11—indefinite.
HILAND (A. D. Klaus, mgr.): Pittsburgh, Pa., April 19—indefinite.
HOLDEN: Indianapolis, Ind., April 19—indefinite.
HOLLAND, MILDRED (Edward C. White, mgr.): Cleveland, O., April 26-June 5.
HOME: Hutchinson, Kan., May 26—indefinite.
KEITH'S: Portland, Me., April 19—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Jersey City, N. J., March 8-May 1.
KLIMT PLAYERS (George Klimt, mgr.): Chicago, Ill., Feb. 21—indefinite.
LEWIS AND HIGGINS (Edgar Lewis and Wm. H. Higgins, mgrs.): Newark, N. J., April 26—indefinite.
LONG (Frank E. Long, mgr.): Kansas City, Mo., Feb. 7—indefinite.
LYCEUM (Ed. Kelsey, mgr.): Toledo, O., April 25-June 19.
LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
LYNN STOCK (George D. Mackay, mgr.): Lynn, Mass.—indefinite.
LYRIC: Minneapolis, Minn., Sept. 26—indefinite.
LYRIC: Portland, Ore.—indefinite.
LYRIC (J. V. McKee, mgr.): New Orleans, La., Aug. 29—indefinite.
MACK, WILLARD (Willard Mack, mgr.): Salt Lake City, U., Jan. 11—indefinite.
McLEAN (P. C. McLean, mgr.): South Bend, Ind., Jan. 11—indefinite.
McRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.
MANHATTAN (Jack Parsons, mgr.): Findlay, O.—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 31—indefinite.
MORRISON (A. B. Morrison, mgr.): Memphis, Tenn., Nov. 16—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
OUR OWN (W. E. Rice, mgr.): Ft. Wayne, Ind., March 21—indefinite.
PABST'S GERMAN: Milwaukee, Wis., Sept. 21—indefinite.
PAGE (Will A. Page, mgr.): Baltimore, Md., April 12—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGES' PLAYERS: Seattle, Wash., Aug. 9—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
PEOPLE'S (Charles B. Marvin, mgr.): Chicago, Ill., Aug. 24—indefinite.
PERUCHI-GYPZENE (C. D. Peruchi, mgr.): Jacksonville, Fla., April 11—indefinite.
POYNTER, BEULAH (D. E. Russell, mgr.): St. Louis, Mo., March 21—indefinite.
PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.
RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.
ROBER, KATHERINE (Ed. Fiske, mgr.): Auburn, N. Y., Dec. 21—indefinite.
SELMAN PLAYERS (Joseph Selman, mgr.): Ottawa, Ont., April 19—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Aug. 15—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
STRATTON: El Paso, Tex., April 18—indefinite.
TOLSON: Bloomington, Ill., April 5—indefinite.
TAYLOR (Albert Taylor, mgr.): Montgomery, Ala., March 22-May 8.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VAN DYKE-EATON: Milwaukee, Wis., Feb. 28—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODS (A. H. Woods, mgr.): New York city, March 15—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 29—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

AMERICAN STOCK: Lancaster, Pa., 26-May 1.
BARRIE STOCK (Edwin Barrie, mgr.): San Antonio, Tex., 26-June 5.
BOYER, NANCY: Springfield, O., 26-May 1.
BROWN, KIRK (J. T. Macauley, mgr.): Bangor, Me., 26-May 1.
CARROLL COMEDY (Lou Carroll, mgr.): Sistersville, W. Va., 26-May 8.
CARPENTER, FRANKIE (Jere Grady, mgr.): Halifax, N. S., 26-May 8.
CHASE-LISTER: Newton, Ia., 26-May 15.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Pottstown, Pa., 26-May 1.
CUTTER STOCK (Wallace R. Cutter, mgr.): Marion, Ind., 19-May 15.
COOK STOCK (Carl W. Cook, mgr.): Battle Creek, Mich., 26-May 1.
DONAHUE PLAYERS (Geo. Donahue, mgr.): Great Falls, Mont., 26-May 1.
DOUGHERTY STOCK (John Dougherty, mgr.): Chippewa Falls, Wis., 26-May 2.
EWING, GERTRUDE (W. W. Smith, mgr.): Burlington, Kan., 26-28, Iola 29-May 1.
HALL, DON C.: Corry, Pa., 26-May 1, Greenville 3-8.
HARVEY STOCK (J. S. Garalda, mgr.): Chicago, Ill., 26-May 19.
HICKMAN-BESSEY (Jack Bessey, mgr.): Chicago, Ill.—indefinite.
HICKMAN-BESSEY (Co. A): Centerville, Ia., 26-May 1.
HOWARD, LORIN J. (J. H. Dobbins, mgr.): Bloomington, Ill., 19-May 8.
IMSON, BURT: Lansford, N. D., 26, 27, Kramer 28-May 1.
JACKSON, ISABEL (P. H. Levin, mgr.): Sedalia, Mo.—indefinite.
JEFFERSON STOCK: Bowling Green, Ky., 26-May 1.
KEYES SISTERS (W. A. Varney, mgr.): Cumberland, Md., April 19—indefinite.
KNICKERBOCKER STOCK (T. N. Hoyt, mgr.): Oil City, Pa., 26-May 1.
LYRIC STOCK (J. M. Campbell, mgr.): Mankato, Minn., 26-May 1.
MADISON, GLORY (Fred Demont, mgr.): Pentwater, Mich., 26-May 1.
MANHATTAN STOCK: Lima, O., 26-May 1.
MARKS BROTHERS (R. W. Marks, mgr.): Watertown, N. Y., March 29—indefinite.
MORTIMER, CHARLES (J. M. Hill, mgr.): Madoc, Ont., 26-28, Napanee 29-May 1.
NATIONAL STOCK (Thos. Alton, mgr.): Charleston, W. Va., 26-May 1.
NORTH BROTHERS (Ira Swisher, mgr.): Logansport, Ind., 26-May 1.
PARTELLO STOCK (Central; W. A. Partello, mgr.): Alliance, O., 26-May 1, Lima 3-15.
PEOPLE'S STOCK (Jack Hutchison, mgr.): Frankford, Ind., 19-May 1.
PETERS' PEERLESS PLAYERS (Will J. Peters, mgr.): Gilmer, Tex., 26-28.
PRICE'S POPULAR PLAYERS (John R. Price, mgr.): Jacksonville, Fla., Jan. 20-April 30.
ROSAR-MASON STOCK (P. C. Rosar, mgr.): Bloomington, Ind., 26-May 1.
TAYLOR STOCK (H. W. Taylor, mgr.): Yonkers, N. Y., 26-May 1.
TAYLOR STOCK (Robert Taylor, mgr.): Johnstown, Pa., 26-30.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Prescville, N. Y., 26-May 1.
THAT STOCK (D. Otto Hitner, mgr.): Springfield, O., May 3—indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Allentown, Pa., 26-30.
VERNON STOCK (B. B. Vernon, mgr.): Nashville, Tenn., 26-May 1, Birmingham, Ala., 3-8.
WALLACK'S THEATRE (Dubinsky Bros., mgrs.): Rock Island, Ill., 19-May 9.
WARD COMEDY (Hugh J. Ward, mgr.): Hong Kong, China, 5-26.
WIDDIFIELD STOCK (W. F. Boyer, mgr.): Arkansas City, Kan., 26-28, Winfield 29-May 1.
WIGHT THEATRE STOCK (Hilliard Wight, mgr.): Bowdle, S. D., 26-30, Lemmon May 3-8.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 26—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 12—indefinite.
ALASKAN (Wm. Cullen, mgr.): Chicago, Ill., April 11—indefinite.
BLACK PATTI TROUBADOURS (Vodichel and Nolan, mgrs.): Centralia, Wash., 27, Aberdeen 28, Hoquiam 29, Elma 30, Olympia May 1, Seattle 2-8.
BOY AND THE GIRL (Carle-Marks, Inc., mgrs.): Chicago, Ill., March 29—indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): South Bend, Ind., 27, Elkhart 28, Jackson, Mich., 29, Ann Arbor May 1.
BURROUGHS, WM. P. Cullen, mgr.): Salt Lake City, U., 26-May 1, Reno, Nev., 3, Reno 4, Auburn, Cal., 7, Sacramento 8.
BUSTER BROWN (Eastern; Buster Brown Amusement Co., props.): Philadelphia, Pa., 26-May 1.
BUSTER BROWN (Western; Buster Brown Amusement Co., prop.): Springfield, Ill., 26-28, Peoria 29-May 1, Chicago, Ill., 3-8.
CARLE, MARIE (D. V. Arthur, mgr.): Boston, Mass., 26-May 1.
CANDY KID (Kilroy and Britton, mgrs.): Chicago, Ill., 26-May 1.
CANDY SHOP (Chas. B. Dillingham, mgr.): New York city April 27—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Vancouver, B. C., 27, 28, Whatcom, Wash., 29, Everett 30, Tacoma May 1, 2, North Yakima 3, Walla Walla 4, Spokane 5, 6, Missoula, Mont., 7, Helena 8.
COLE AND JOHNSON (A. L. Wilbur, mgr.): Brooklyn, N. Y., 26-May 1.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Goldfield, Nev., April 26-June 1.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 19—indefinite.
FOLLIES OF 1908 (F. Ziegfeld, mgr.): Boston, Mass., 19-May 1.
GAIETY OPERA: Galesburg, Ill., May 3—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., April 19—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1—indefinite.
GIRL QUESTION (Askin-Singer Co., Inc., mgrs.): Denver, Colo., 25-May 1, Trinidad 2, Rocky Ford 3, La Junta 4, Dodge City, Kan., 5, Wichita 6, Junction City 7, Topeka 8.
GLASER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Baltimore, Md., 26-May 1.
GOLDEN GIRL (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 15—indefinite.
HARTMAN, FERRIS: Los Angeles, Cal.—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): New York city Nov. 30—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city April 12—indefinite.
HONEYMOONERS (Cohan and Harris, mgrs.): Pittsburgh, Pa., 26-May 1.
HOPPER, DE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 25-May 8.
HORTIZ, JOSEPH F.: Philadelphia, Pa., April 19—indefinite.
HUNTINGS, FOUR (Geo. H. Nicolai, mgr.): Brooklyn, N. Y., 26-May 1.
HUSTLER (M. Maxwell, prop.): Antigonish, N. S., 27, Windsor 28, New Glasgow 29, Lunenburg 30, Liverpool May 1, Yarmouth 3, Halifax 4, 5.
ITALIAN GRAND OPERA (Ivan Abramson, Inc., mgr.): Rochester, N. Y., 26-28, Schenectady 29, Albany 30, May 1, Philadelphia, Pa., 3-15.
JANIS, ELSIE (Charles B. Dillingham, mgr.): New York city Feb. 1—indefinite.
KNIGHT FOR A DAY (R. C. Whitney, mgr.): Concord, N. H., 27, Salem, Mass., 28, Leominster 29, Gardner 30, Brattleboro, Vt., May 1, Bellows Falls 2, Rutland 4, Granville, N. Y., 5, Bennington, Vt., 6, Cohoes, N. Y., 7, Glens Falls 8.
LAMBARDI GRAND OPERA (Sparks M. Berry, mgr.): Nashville, Tenn., 26-28, Chattanooga 29, Atlanta, Ga., 30, May 1.
LITTLE JOHNNY JONES (Jos. M. Gaites, mgr.): Cincinnati, O., 25-May 1.
MADAM BUTTERFLY (Max Faetenheuer, mgr.): Pittsburgh, Pa., 26-May 1.
MANHATTAN OPERA (Robert Kane, mgr.): Montreal, P. Q., March 22—indefinite.
MARRYING MARY (Jules Murry, mgr.): Eau Claire, Wis., 27, Winona, Minn., 28, La Crosse, Wis., 29, Dubuque, Ia., 30.
MA'S NEW HUSBAND (Central; Harry Scott Co., props.; W. O. Orismond, mgr.): Springfield, Ky., 27, Beardstown 28, Central City 29, Greenville 30.
MA'S NEW HUSBAND (Eastern; Harry Scott Co., props.; George Fletcher, mgr.): Alpena, Mich., 27, Cheboygan 28, Sault Ste. Marie 29, Sault Ste. Marie, Ont., 30, Manistique, Mich., May 1, Crystal Falls 2, Florence, Wis., 4, Iron Mountain, Mich., 5, Crandon, Wis., 6, Tomahawk 7, Antigo 8.
MA'S NEW HUSBAND (Northern; Harry Scott Co., props.; Nat Phillips, mgr.): Creseo, Ia., 27, Decorah 28, Calmar 29, Elkader 30, Marshalltown May 1, Des Moines 2, Manchester 4, Monticello 5, Cascade 6, Dyersville 7, Dubuque 8.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Salem, N. J., 27, Bridgeton 28, Atlantic City 29-May 1.
MERRY CHASE (S. W. Fraser, mgr.): Waupun, Wis., 27, Berlin 28, Brandon 29, Ft. Atkinson 30, Monroe May 1.
MERRY WIDOW (Southern; Henry W. Savage, mgr.): St. Paul, Minn., 25-May 1, Fargo, N. D., 7.
MERRY WIDOW (Henry W. Savage, mgr.): Chicago, Ill., April 25—indefinite.
MIMIC WORLD (Sam S. and Lee Shubert, Inc., mgrs.): Toronto, Ont., 26-May 1.
MONTGOMERY AND STONE (C. B. Dillingham, mgr.): Trenton, N. J., May 1.
MURRAY AND MACK (John H. Blackwood, mgr.): Los Angeles, Cal., May 2-July 10.

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NATIONAL OPERA: Chicago, Ill., May 3—indefinite.
NEWLYWEDS AND THEIR BABY (Leffler-Barton Co., mgrs.): New York city March 22-May 1.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 11—indefinite.
PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 8—indefinite.
PRINCESS MUSICAL COMEDY: San Francisco, Cal., March 1—indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas Ryley, mgr.): New York city Dec. 7—indefinite.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Bridgeport, Conn., 27, Springfield, Mass., 28, Worcester 29, Portland, Me., 30, Providence, R. I., May 3-5.
SMART SET (Barton and Wiswell, mgrs.): Columbus, O., 26-28, Youngstown 29-May 1.
SOUL KISS (Florenz Ziegfeld, mgr.): Brooklyn, N. Y., 26-May 1.
SPORTING DAYS (Shubert and Anderson, mgrs.): New York city Sept. 10—indefinite.
STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Philadelphia, Pa., 19-May 1.
THREE TWINS (Joseph M. Gaites, mgr.): Philadelphia, Pa., April 5—indefinite.
VAN DYKE OPERA (Charles Van Dyke, mgr.): Gloversville, N. Y., Feb. 22—indefinite.
VAN STUDDIFORD, GRACE (Charles Bradley, mgr.): Washington, D. C., 26-May 1.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Columbus, Ga., 19-May 1.
YORKE AND ADAMS (B. E. Forrester, mgr.): Little Falls, N. Y., 29, Schenectady 30, Poughkeepsie May 1.

MINSTRELS.

DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Taylor, Tex., 27, Waco 28, Ft. Worth 29, Dallas 30, May 1, Oklahoma City, Okla., 2, 3o, McAlester 3, Muskogee 4, Tulsa 5, Bartlesville 6, Wichita, Kan., 7, Pueblo, Col., 8.
FIELD'S, AL. G. (Doc Quigley, mgr.): Urbana, Ill., 27, Danville 28, Wabash, Ind., 29, Marion 30.
McCABE'S MINSTRELS (Wm. McCabe, mgr.): Strum, Wis., 27, 28, Eleva 29, Mondovi 30-May 2.
VOGEL'S MINSTRELS (John W. Vogel, mgr.): Piqua, O., 27, Marysville 28, Delaware 29, Mt. Gilead 30, Marion May 1, Bucyrus 4.

BURLESQUE.

AMERICANS (Terry Simmonds, mgr.): Pittsburgh, Pa., 26-May 1, Wheeling, W. Va., 3-5.
AVENUE GIRLS (Issy Grode, mgr.): Philadelphia, Pa., 26-May 1, Brooklyn, N. Y., 3-5.
BEHMAN SHOW (Jack Singer, mgr.): Boston, Mass., 26-May 1, Brooklyn, N. Y., 3-5.
BOHEMIANS (Al. Lubin, mgr.): St. Louis, Mo., 25-May 1, Chicago, Ill., 3-5.
BON TON BURLESQUERS (Weber and Rush, mgrs.): Boston, Mass., 26-May 1, Springfield 3-5, Albany, N. Y., 6-8.
BOWERY BURLESQUERS (E. M. Rosenthal, mgr.): Providence, R. I., 26-May 1, Boston, Mass., 3-5.
BRIGADIERS (Clarence Burdick, mgr.): Jersey City, N. J., 26-May 1, Wilkes-Barre, Pa., 3-5, Scranton 6-8.
BROADWAY GAIETY GIRLS (Louis Stark, mgr.): Kansas City, Mo., 25-May 1, St. Louis, 2-8.
BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): Albany, N. Y., 26-28, Holyoke, Mass., 29-May 1, Boston 3-8.
CASINO GIRLS (Jesse Burns, mgr.): Kansas City, Mo., 25-May 1, St. Louis 2-8.
CHAMPAGNE GIRLS (Wm. Pyne, mgr.): Milwaukee, Wis., 26-May 1, Minneapolis, Minn., 2-8.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Wilkes-Barre, Pa., 26-28, Scranton 29-May 1, New York city 3-8.
CITY SPORTS (Phil Sheridan, mgr.): Birmingham, Ala., 25-May 1, New Orleans, La., 3-8.
COLONIAL BELLES (W. Martin, mgr.): Albany, N. Y., 26-28, Troy 29-May 1, Montreal, P. Q., 3-8.
COZY CORNER GIRLS (Sam Robinson, mgr.): New York city 26-May 1, Troy, N. Y., 3-5, Albany 6-8.
CRACKERJACKS (Robert Manchester, mgr.): Springfield, Mass., 26-28, Albany, N. Y., 29-May 1, New York city 3-8.
DAINTY DUCHESS (Weber and Rush, mgrs.): Hoboken, N. J., 26-May 1, New York city 3-8.
DREAMLAND BURLESQUERS (Miner and Marion, mgrs.): New York city 26-May 1, Paterson, N. J., 3-5, Schenectady, N. Y., 6-8.
DUCKLINGS (Frank E. Calder, mgr.): Cincinnati, O., 26-May 1, Cleveland 3-8.
EMPIRE BURLESQUERS (Robert Imhof, mgr.): Indianapolis, Ind., 26-May 1, Louisville, Ky., 2-8.
FADS AND FOLLIES (C. B. Arnold, mgr.): Philadelphia, Pa., 26-May 1, Baltimore, Md., 3-8.
FASHION PLATE BURLESQUERS (Charles Falke, mgr.): Montreal, P. Q., 26-May 1, Toronto, Ont., 3-8.
FAY FOSTER (John Grieves, mgr.): Detroit, Mich., 26-May 1, Chicago, Ill., 3-8.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 25-May 1, Indianapolis, Ind., 2-8.
FRIVOLITIES OF 1918 (Dessauer and Dixon, mgrs.): Des Moines, Ia., 26-28, St. Joseph, Mo., 6-8.
FROLICSOME LAMBS (Louis Oberwortth, mgr.): Scranton, Pa., 26-28, Wilkes-Barre 29-May 1, Schenectady, N. Y., 3-5, Paterson, N. J., 6-8.
GAIETY GIRLS (Pat White, mgr.): Brooklyn, N. Y., 26-May 1, Scranton, Pa., 3-5, Wilkes-Barre 6-8.
GAY MASQUERADERS (Joseph Pettingill, mgr.): Montreal, P. Q., 26-May 1, Albany, N. Y., 3-5, Holyoke, Mass., 6-8.
GIRLS FROM HAPPYLAND (Joe Hurtig, mgr.): Chicago, Ill., 26-May 1, Cincinnati, O., 3-8.
GIRLS OF THE MOULIN ROUGE (E. Dick Rider, mgr.): Columbus, O., 26-May 1, Toledo 3-8.
GOLDEN CROOK (Jerome and Jacobs, mgrs.): Brooklyn, N. Y., 26-May 8.
HASTINGS' SHOW (Harry Hastings, mgr.): Cincinnati, O., 26-May 1.
IMPERIALS (H. W. and Sam Williams, mgrs.): Buffalo, N. Y., 26-May 1, Detroit, Mich., 2-8.
IRWIN'S BIG SHOW (Fred Irwin, mgr.): Pittsburgh, Pa., 26-May 1, Columbus, O., 3-8.
JERSEY LILIES (Wm. S. Clark, mgr.): Chicago, Ill., 25-May 1, Milwaukee, Wis., 2-8.
JOLLY GIRLS (W. V. Jennings, mgr.): Louisville, Ky., 26-May 1, Cincinnati, O., 2-8.
KENTUCKY BELLES (Robert Gordon, mgr.): Philadelphia, Pa., 26-May 1, Jersey City, N. J., 3-8.
KNICKERBOCKERS (Louis Robie, mgr.): Cleveland, O., 25-May 1, Buffalo, N. Y., 3-8.
LID LIFTERS (H. S. Woodhull, mgr.): Brooklyn, N. Y., 19-May 1, Philadelphia, Pa., 3-8.
MAJESTICS (Fred Irwin, mgr.): Washington, D. C., 26-May 1, Pittsburgh, Pa., 3-8.
MARDI GRAS BEAUTIES (Jack Sydell, mgr.): Brooklyn, N. Y., 26-May 1, New York city 3-8.
MERRY BURLESQUERS (E. W. Shipman, mgr.): Baltimore, Md., 26-May 1.
MERRY MAIDENS (C. W. Daniels, mgr.): New York city 26-May 1, Newark, N. J., 3-8.
MISS NEW YORK, JR. (Edward Shaeffer, mgr.): Chicago, Ill., 25-May 1, Milwaukee, Wis., 2-8.
MORNING GLORIES IN ZUZULAND (Harader and Hall, mgrs.): Philadelphia, Pa., 26-May 1, Newark, N. J., 3-8.
MORNING, NOON AND NIGHT (M. M. Thiese and G. W. Rife, mgrs.): Boston, Mass., 26-May 1, New York city 3-8.
NEW CENTURY GIRLS (J. J. Moynihan, mgr.): Schenectady, N. Y., 26-28, Paterson, N. J., 29-May 1, New York city 3-8.
NIGHT OWLS (Chas. Robinson, mgr.): Milwaukee, Wis., 26-May 1, Chicago, Ill., 2-8.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Birmingham, Ala., 2-8.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Buffalo, N. Y., 26-May 1, Rochester 3-8.
REILLY AND WOODS' BIG SHOW (Louis Sawyer, mgr.): Toledo, O., 26-May 1, Detroit, Mich., 2-8.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Memphis, Tenn., 25-May 1, Kansas City, Mo., 2-8.
RIALTO ROUNDERS (Dave Kraus, mgr.): St. Louis, Mo., 25-May 1, Chicago, Ill., 2-8.
RICE AND BARTON'S BIG GAIETY (Rice and Barton, mgrs.): Toronto, Ont., 26-May 1, Montreal, P. Q., 3-8.
ROLLICKERS (R. E. Paton, mgr.): St. Paul, Minn., 25-May 1, Des Moines, Ia., 6-8.
ROSE HILL (Geo. W. Rice, mgr.): Baltimore, Md., 26-May 1, Washington, D. C., 3-8.
ROSE SYDELL (W. S. Campbell, mgr.): New York city 26-May 1, Philadelphia, Pa., 3-8.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Rochester, N. Y., 26-May 1, Toronto, Ont., 3-8.
SAM DEVERN (A. H. Sheldon, mgr.): Newark, N. J., 26-May 1, Philadelphia, Pa., 3-8.
SAM T. JACK'S (Will Beehm, mgr.): Minneapolis, Minn., 26-May 1, St. Paul 3-8.
SCRIBNER'S BIG SHOW (Sam Scribner, mgr.): New York city 26-May 1, Brooklyn, N. Y., 3-8.
SERENADERS (Charles B. Arnold, mgr.): Detroit, Mich., 25-May 1, Chicago, Ill., 2-8.
STAR SHOW GIRLS (John T. Baker, mgr.): Wheeling, W. Va., 26-May 1, Washington, D. C., 3-8.
STROLLING PLAYERS (Alex. German, mgr.): Paterson, N. J., 26-28, Schenectady, N. Y., 29-May 1, Albany 3-5, Troy 6-8.
THOROUGHBREDS (Frank B. Carr, mgr.): Cleveland, O., 25-May 1, Pittsburgh, Pa., 3-8.
TIGER LILIES (Wm. N. Drew, mgr.): Toronto, Ont., 26-May 1, Buffalo, N. Y., 3-8.
TRAVELERS (R. D. Williamson, mgr.): St. Joseph, Mo., 29-May 1, Kansas City 3-8.
TROCADEROS (C. M. Weldron, mgr.): Chicago, Ill., 25-May 1, Cleveland, O., 2-8.
UNCLE SAM'S BELLES (Robert Mills, mgr.): Providence, R. I., 26-May 1, Boston, Mass., 3-8.
VANITY FAIR (Harry Hill, mgr.): New York city 26-May 1, Providence, R. I., 3-8.
WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): Washington, D. C., 26-May 1, Baltimore, Md., 3-8.
WATSON'S (W. B. Watson, mgr.): Troy, N. Y., 26-28, Albany 29-May 1, Boston, Mass., 3-8.
WORLD BEATERS (J. Herbert Mack, mgr.): Newark, N. J., 26-May 1, Hoboken 3-8.
YANKEE DOODLE GIRLS (T. W. Diskins, mgr.): Boston, Mass., 26-May 1, Providence, R. I., 3-8.

BANDS.

FISCHER AND EXPOSITION ORCHESTRA (Chas. L. Fischer, mgr.): Grand Rapids, Mich., 27, Belding 28, St. Johns 29, Lansing 30, Kalamazoo May 1, 2.
NATILLEO AND HIS BAND: St. Louis, Mo., May 1-Sept. 4.

CIRCUSES.

BARNUM AND BAILEY'S: Champaign, Ill., 29, Bloomington 30, Springfield 1.
BUFFALO BILL AND PAWNEE BILL: New York city April 27—indefinite.
101 RANCH, WILD WEST: Hobart, Okla, 27, El Reno 28, Alva 29, Wichita, Kan., 30, Salina May 1.
HAGENBECK AND WALLACE: Indianapolis, Ind., 29.
NORRIS AND ROWE'S: Roseberg, Ore., 27, Eugene 28.
ROBBINS, FRANK A.: Jersey City, N. J., 29-May 1.
RINGLING BROTHERS: Brooklyn, N. Y., 26-May 1.
SELLS-FLOTO: Hanford, Cal., 27, Fresno 28, Merced 29, Stockton 30, Napa May 1.
WELSH BROTHERS (John T. Welsh, mgr.): Camden, N. J., 24-May 1.

MISCELLANEOUS.

ADAMS' CARNIVAL (H. D. Adams, mgr.): Cambridge, Md., 26-May 1.
ELMAN, MISCHA: Los Angeles, Cal., 27-29.
FLINT, MR. AND MRS. HERBERT (M. L. Flint, mgr.): South Bend, Ind., 26-May 1.
GILPINS, HYPNOTISTS (J. B. McCrillis, mgr.): Vincennes, Ind., 26-May 1.
GRIFFITH, HYPNOTIST (W. H. Rice, mgr.): Augusta, Ga., 26-May 1.
HERALD SQUARE MOVING PICTURES: Oswego, N. Y., 29, 30.
McMAHON VAUDEVILLE (Tim McMahon, mgr.): Nashville, Tenn., 26-May 1.
NORWOODS (Frank Hurst, mgr.): Pipestone, Minn., 26-28, Madison, S. D., 29-May 1.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Valparaiso, Chile, 26-May 1, Buenos Aires, Argentine Republic, 10-15.
THURSTON, HOWARD (Dudley McAdow, mgr.): New York city 26-May 1.

NOTES OF VARIOUS ACTIVITIES.

Frank Hayden, the costumer, at 103 West Twenty-third street, New York, has an excellent stock of costumes and gowns of all descriptions, meeting all the needs of the profession in that line.

The Metropolitan Company, 25 West Forty-second street, New York, is publishing a book, valuable to singers, called "The Art of Singing," by Enrico Caruso and Luisa Tetrazzini.

Many novel ideas in stage lighting and effects have originated from the Universal Electric Stage Light Company, at 129 West Thirty-eighth street, New York.

The Taunton Theatre, Taunton, Mass., the only theatre in a city of 31,000, must be sold before May 8, and Robert Luce, 50 State street, Boston, is now receiving offers for the same. Mr. Luce's advertisement in another column contains much further information.

Edwin R. Brown, 1516 South Broadway, St. Louis, Mo., makes a specialty of supplying to the trade tattooing supplies of every description.

The Kerr Opera House at Hastings, Neb., Thomas B. Kerr, manager, is rapidly becoming known as one of the best one-night stands in that State.

The attention of stock company managers is called to the fact that competent people in all lines can be obtained through the Wildman Theatrical Exchange, Grand Opera House, Chicago.

The Whalom Opera Company, under the management of W. W. Sargent, Fitchburg, Mass., is now in its eleventh season of opera and musical comedy. Mr. Sargent, too, will accept clean attractions and novelties on a ground rental or percentage basis.

W. Ebinger, manager of the Fort Madison Airdome, Fort Madison, Ia., is on the lookout for good attractions. The Airdome has a seating capacity of 1100 and is excellently located.

John Eberson, an expert on theatrical architecture, with main offices at Hamilton, O., solicits correspondence from those who wish theatres promoted, designed or erected.

Peres Chartreux is a popular liqueur on sale in all theatrical hotels throughout the country.

The Intermountain Theatrical Circuit, with general offices at 1766 Curtis street, Denver, Col., under the management of Pelton and Sautner and representing one hundred theatres in the West, are now receiving applications for time for the season of 1909-10.

Edwin Mordant and Grace Atwell have returned East and can be engaged for Spring or Summer production or first-class stock company. Mr. Mordant has just closed with The Great Divide. Miss Atwell until recently has been playing special engagements in stock. See ad in another column.

AMUSEMENTS IN HAVANA.

The Sicilian Players Among the Spring Attractions—Theatrical Notes from the Cuban Capital.

HAVANA, CUBA, April 8.—Dissensions are reported to have hastened the completion of the engagement of the Spanish Opera company at the Nacional, and the "temporada" was only a fair one. Most of the selections rendered were Spanish works, although some Italian were given, among the latter being La Boheme, La Tosca, La Traviata and Cavalleria Rusticana.

The next big attraction at the Nacional is the return of the Maria Guerrero-Fernando Mendoza Dramatic company, which has been touring South America since last here. Saturday evening will be the opening night with La Estrella de Sevilla, and a large advance sale insures a full house. Señor Fernando Mendoza is a nobleman, being a grandee of Spain, and he and his wife, Maria Guerrero, are the pride of all Spain.

After the opera finished and until now good results have been obtained at the Nacional, Eusebio Ascue being one of the partners, the cinematograph and vaudeville being the bill. Sanches-Diaz, excellent Spanish dancers; Shine and Sidney, successful song and dance artists; Les Mary Bruni, popular Italian entertainers; Les Chementi, one of whom possesses an unusual voice, and the Alexander Family have done well.

Good shows have been the rule at the Payret, with large returns. Those on the boards now are the Phillip Sisters, clever clog dancers, who finish a month's engagement to-night; Lole and Lole, who are really funny; Les Villefleur, song and dance, and to-morrow night Fred Piper is to make his debut. Los Corbetta, an Italian duet, possessing very good voices; the A, B, C, D Girls, Huri and Portella, dancers; Las Hermanas Aguileras, Wiseman with his dogs, the Gaven Trio and Koma and Satake, Japanese wrestlers, who always drew well, have finished their run.

A strong bill is on at the Actualidades. Shine and Sidney are there and provoking much laughter; Sanches and Diaz merit much applause. Jati and Indra, Oriental dancers, close the bill. Les Mary Bruni played a return engagement, and Les Chementi were also there. Likewise Sapho, a dancer and poser.

Amalia Molina, a Spanish "couplista," Fred Piper in The Violin Maker of Cremona and La Sevillinita are holding full sway up at the Marti. Moving pictures are previously seen. The Gilden Sisters have finished their turn. Las Argentinas begin to-night.

The season of zarzuela at the Albisu has not been a very successful one, and for the present the house is dark to that class of entertainment. The cinematograph is now holding forth.

A special performance was given at the Nacional on last Thursday evening as a benefit to Francisco Medina, who was for some time one of the character actors at the Albisu. The principal artists from the several theatres here assisted in making it a great success.

It is stated that Signora Tina de Lorenso, the eminent young Italian actress, was desirous of stopping off here while en route to Europe from Mexico and giving a performance, the proceeds for the Sicilian relief funds, but that the quarantine regulations prevented.

The death of the Spanish composer, Ruperto Chapi, is generally regretted here. His compositions were often heard at the Albisu.

Garcia Leonardo, who played leading parts to Enrique Borras, has left the Borras Dramatic company to associate himself with that of Franco Fuentes.

Jacinto Capella, the author of La Gatita Blanca and other works, recently arrived in the city. A representative of the management of Madame Marcella Sembrich for next season was also here. J. H. White, of the Edison Enterprise, was here not long since making film pictures for his house. He got views of the entrance to the harbor, Morro Castle, around the bay, in the city and the interior. It is stated that one of the pictures will be entitled "A Trip to Cuba," showing the start from the snowy regions of the United States. Undoubtedly it will be an interesting film.

It is possible that pictures of the Johnson-Burns fight will be seen here. Ernest Shipman, representing, it is reputed, Klaw and Erlanger, who are reported to have obtained the American rights, arrived last week.

The Diaz Empressa, local manufacturers of films, are turning out some very commendable work.

Lidia Otero, the "tiple," and Lola Ricarte, the dancer, are back. The Pastor Sisters, Spanish dancers, arrived yesterday.

The Gomez, Costa and Miss Empress have taken over the Neptuno Theatre and renamed it Moulin Rouge. Moving pictures are presented, and Chelito, the dancer, who was formerly at the Payret, is being featured. She is a strong drawing card.

Work on the theatre on the roof of the Manzana de Gomez is progressing nicely.

Señor Emilio Agramonte, who is said to have been identified with the New York School of Opera, is now here and will shortly give a series of operatic talks illustrated at the piano in the saloons of the Ateneo (of which your correspondent is a member), the most exclusive social and literary club of the city.

Dr. Luis A. Barait, a prominent local lecturer, writer, critic and linguist, has just finished a translation into Spanish of Hamlet for the Spanish actor, Enrique Borras. Dr. Barait is a recognised authority on Shakespeare.

Director Guillermo Tomas, of the Municipal Band, hopes to soon begin the second series of classical concerts.

It is rumored that Prof. Hubert de Blank, director of the Conservatorio Nacional de la Habana, is endeavoring to bring to Havana the great tenor, Caruso, and other stars, to be heard in concert.

As previously stated, the Italian actress, Signora Lyda Borelly, Ruggierin Borelly, director, will come to the Payret the coming season.

A company of Sicilian players which appeared in the United States will follow the Guerrero-Mendoza company at the Nacional.

Newspaper advices report that John Lowande, reputed to be an American, a member of the Lowande Troupe, was killed by falling from a pole of the Circo Pubillones at Puerto Padre, in the eastern end of the island, on March 29.

To-night, Holy Thursday, and to-morrow, Good Friday, Passion Play pictures will be seen at all of our playhouses.

Mrs. Fenetta Sargent Haskell, the American reader, assisted by the Y. M. C. A. Glee Club, gave a delightful evening's entertainment at the Young Men's Christian Association Building on last Friday evening week. J. ELLIS NORRIS.

THE STOCK COMPANIES.

The Pantages Players, at the Lois Theatre in Seattle, Wash., have enjoyed a very successful season, and few changes in the personnel of the company will be made the coming season.

The Ion Carroll Comedy company will be at Luna Park, Johnstown, Pa., all Summer if the present plans do not miscarry.

Managers Spits and Nathanson will also run another popular-priced stock company this Summer at the Empire Theatre, Providence. The season will open May 3 and continue well along into the Summer, leaving time enough only at the end to complete repairs necessary to put the house into first-class condition for the Winter. Nothing but first-class plays will be produced, some of which have never before been seen at popular prices. The roster will be as follows: Thias McGrane, leading woman; Severin De Deyn, leading man; David Walters, Lynda Earle, William Lackaye, Chrystal Benson, Henry Grady, Mande Atkinson, Morris Burr, Adelaide Boothby, William Dyer, Theodore Rennie, and Edwin Dudley, stage director.

White City Theatre, Worcester, Mass., is undergoing improvements and will open May 30 with the Manhattan Opera company, under the management of Robert H. Kane. This company had a very successful three months' run last Summer. The roster includes Kitty Nice Perle, Hazel Davenport, Virginia Reed, Mrs. Roberts, Miss Ellis, Dolly Lawrence, Florence Lawrence, Miss Campbell, Mrs. Fulton, Carrick Major, Claude Amesden, Charles Fulton, Mr. Roberts, William Rennie, Al. Darling, Thomas Donovan, Mr. Delacey, Mr. White, and Mr. Perle, pianist.

The McLean Stock company has given good satisfaction at the little Indiana Theatre, South Bend, Ind., and is developing some excellent material. It will continue the coming season. High grade plays have been given, the following having been put on, one a week, very acceptably this season: Out of the Fold, Why Smith Left Home, Sweet Clover, Charley's Aunt, Alabama, Prince Karl, The Belle of Richmond, Shamus O'Brien, Top Sergeant, Little Minister, Charity Ball, A Square Deal, A Happy Family, and Raffles.

The Conness and Edwards Stock company, at the Opera House, Bayonne, N. J., has firmly established itself in the good graces of the theatregoers of that city. This company will close about Decoration Day. Its return for next season is assured. The roster of the company is: Franklyn Munnell, Thornton Freel, Harmon MacGregor, Frank Gardner, Harry Huguenot, Barton Williams, Elbert Benson, Horace Herbert, Irene Timmons, Marie Graber, Carey Hastings, Helene Scott, Marjorie Cluxton, Elmor Sutton, and Lillian Cluxton.

The Lyric Stock company, at Minneapolis, is a permanent stock company located at the Lyric Theatre, W. W. Wittig, owner and William Koenig, manager. The roster the first of April was as follows: Edith Evelyn, Lee Baker, Corinne Cantwell, Kate Blancke, Helen Wilton, Marion Brooks, Frank Kingdon, Oscar Apfel, William H. Tooker, Julian Noa, Rowden Hall, Benedict MacQuarrie, William K. Allen. Only the highest class royalty plays have been produced, including The Hypocrites, The Three of Us, The New York Idea, The Regeneration, Mrs. Leffingwell's Boots, The Little Gray Lady, The Liars, The Boys of Company B, The Man on the Box, and Pretty Peggy. The company opened on Sept. 21, 1908, and will continue through the Summer.

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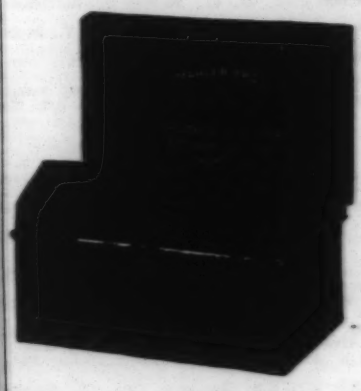

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SAN FRANCISCO.

Otis Skinner—Under Two Flags—Peter Pan—The New Orpheum—Classmates—Vaudeville—Items.

A very refreshing play, The Honor of the Family, opened at the Van Ness 12, and was greatly appreciated by the audience. Otis Skinner was the star and demonstrated his scholarly ability to portray the difficult character. I imagine that the characters would amount to very little had it not been for the fact that the star role was in the hands of Mr. Skinner. He was frequently applauded and was compelled to make a speech toward the end of the play, which he did, the time being very facetious and kept the audience in good humor. He was supported by a very excellent co., consisting of A. G. Andrews, Frederick Sargent, Harry Burkhardt, Russel Crauford, Walter P. Scott, Edwin August Harry Barfoot, R. V. Ferguson, Alfred Hudson, Jr., Percy Haswell, Mrs. Woodward, and Sarah Padden. Mr. Skinner will remain with us two weeks. After him will come Madame Nazimova. Her engagement will open Monday, 26. The advance sale of seats opens 22.

The Merry Widow comes to the Van Ness July 4. John Drew in Jack Straw, and Ethel Barrymore in Lady Frederick will commence their engagement at this theatre in the near future.

The Alcazar presented Under Two Flags on 12. Evelyn Vaughan enacted the role of Cigarette, displaying the ability that portends a future ascension for her in the heights of stardom. The staging of the play was very creditable. Mr. Lytell as the Honorable Bertie Cecil was very good, and the other parts were satisfactorily acted.

Peter Pan at the Valencia was presented at Easter Sunday matinee to a very crowded house. So successfully was the play staged and played that it has drawn a large business during the entire week. George Foster Platt, who staged the play, did magnificent work. Harriet Worthington, the new leading woman, gave an admirable performance of Peter Pan. Edith Lyle was a pleasant Wendy. Robert Homans as Captain Hook, and Ollie Walter as Michael, deserve praise for the thorough grasp and presentation of their respective characters. If I Were King will follow.

The Princess offered for the first time in San Francisco, the musical comedy, The Umpire, Jimmy Dolan, played by Fred Mace, was very pleasing, and the catchy airs of the play seemed to be enjoyed by the audience. May Boley and Helen Darling receive a great deal of attention.

The American offered Norman Hackett during the week ending 19, in Classmates, and the star was warmly received. His capable assistants were: Willard Louis, Elwood Cromwell, Erskine Sanford, Walter J. Connelly, Jerome Storm, James A. Furey, Elizabeth Hunt, Lillian Lancaster, Doris Mitchell, George Lane, Maude Howe, James Britte, Elsa Bryan, Searle Danforth.

Right's Might received its first presentation 19.

The Orpheum offered the following bill: Mlle. Zelie D. Lussan, Adeline Dunlap-Frank McCormack co., Gordon and Marx, the Sandwinas, S. Miller Kent and co., Elsie Faye, Miller and Weston, Edward Barnes. Last week of Joly Violetta.

Mlle. Lussan, having been out of the cast by reason of a sore throat, sang for the first time 12 and charmed the audience.

The box office opened for the sale of seats for the New Orpheum Monday morning, 12. A crowd of prospective ticket buyers gathered around the box office on Saturday evening, 10, and remained in line until Monday morning, when the tickets were ready for sale. There must have been at least a thousand persons in the line. At 12 o'clock of that day the entire house was sold out for the first performance and almost the entire house for every night of the week ending 26. The first performance took place 19.

John L. Sullivan and Jack Kilrain attracted largely at the Wigwam during the week ending 19. The National and Pantages have attractive programmes and drew good houses.

At the regular meeting of the Pacific Coast Woman's Press Association, resolutions were passed expressing sympathy and regret at the death of Madame Helena Modjeska. The late star was an honorary member of this association.

Lee Shubert has leased the American Theatre. Shubert stars will play at this house until their new playhouse is completed, which it is said will be on the site of the old Columbia Theatre. Lee Shubert left for the north to visit Portland, Seattle and Tacoma, to make similar arrangements in those places for houses in which to play the offerings of the new circuit.

Gabrilowitsch charmed an immense audience at Dreamland Rink Easter matinee 10. He was assisted by a large orchestra.

The Press Club of San Francisco gave a big performance with mixed programme 18, at the Van Ness, in honor of the reconstruction of San Francisco three years after its destruction.

Admiral Bob Evans, under the management of Will Greenbaum, gave two lectures at Dreamland Rink 14 and 18, the subjects being "The Voyage with the Fleet," and "The War with Spain."

The sale of seats opened for the concert 15 of Mischa Elman.

Florence Oakley, until recently leading woman at the Belasco Theatre, has been engaged in a similar capacity by Walter Hoff Seely, manager of the Valencia Theatre. The engagement is for the Summer, as in the Autumn Miss Oakley is booked for a New York engagement.

In the Alcazar's forthcoming revival of Old Heidelberg, the role of Kathie will be filled by Evelyn Vaughan, with Bertram Lytell in the part of the prince, which was his first distinct hit in San Francisco.

Florence Roberts will open her season as a stock star at the Alcazar 14 in Du Barry, with Thurlow Bergen as her leading man and most of the present Alcazar players filling out the cast. Her engagement is limited to six weeks.

Frederic Belasco's reported illness from ptomaine poisoning in New York was incorrect. In reply to a telegram of inquiry from his relatives here he wired that he has been in excellent health ever since his arrival at Gotham. A. T. BARNETT.

INDIANAPOLIS.

The Thief—Muriel Hope an Excellent Understudy—Stock Offerings—Vaudeville.

The Thief was well presented by Kyrle Bellew, Effie Shannon, Herbert Kelcey and an excellent co. presented at English's April 15-17, and drew large audiences. On account of the illness of Miss Shannon, Muriel Hope, her understudy, appeared at both performances on Saturday. Miss Hope's thoroughly good and artistic performance won praise. The Burns-Johnson pictures drew well 19-20. The Broken Idol 26 (the last regular attraction of the season).

In Thelma, produced by the Forepaugh Stock co. at the Majestic 19-24, the entire co. appeared to good advantage, especially J. Francis Kirk as Olaf Guldmar and Genevieve Reynolds as Louise Elisland and Romaine Callender as Sigurd. Lena Rivers 26-1.

The Arrival of Kitty 15-17 closed the regular season at the Park and on 19 the Holden Stock co. opened their Summer season in Secret Service. Marie Curtis and Cecil Owen, popular members of the co. last season, are again playing leads and were warmly welcomed at every performance during the week. Mrs. Temple's Telegram 26-1.

The Pisstutis headed the bill at the Grand 19-24, but it was Claude and Fannie Usher in that little gem, Fagan's Decision, that was the real hit and by far the best and most artistic act of a good bill. Others were Gardner and Revere, Bobby North, Louise Schmidt Trio, Cooper and Robinson, Manikan, and the Wortheys pleased.

Empire: The Wise Guy, one of the best of the season, 19-24. Empire Burlesquers 26-1. The Gayety offered West and Benton, Marie Laurent, Juggling Parrots, Keys and Walsh, George Peltier, and motion pictures. At the Family Theatre were Sid Baker and Midget, Jack Springer, Ball and Marshall, Purcell and Victor, and motion pictures.

PEARL KIRKWOOD.

NEWARK.

Fritzi Scheff—The Opera Season Opens—The Lyric Bill—A New Theatre.

Fritzi Scheff in The Prima Donna at the Newark Theatre April 19-24 closed the regular season at this house, but there was no intermission, as the Aborn Grand Opera co. opened the Spring season 26, presenting Carmen.

Uncle Tom's Cabin was the attraction at the Columbia Theatre 19-24 and pleased large audiences.

Laurence Irving and Mabel Hackney were the headliners at the Lyric Theatre. Others were Columbia Comedy Four, Frank J. Parker, Allen Smith, Galando, Eleanor Jess, Nick Conway, Fred Barnes, Memora and Will Morrissey. James Jeffries 26-1.

There were two big headliners at Proctor's 19-24. Chip and Marble scored in In Old Edam. Maurice Freeman, assisted by Nadine Winston and Robert E. Lee, scored in one of the cleverest playlets presented this season, entitled Tony and the Stork. Others were Walter Kelly, Three Du Ball Brothers, Alice Hansen, M. Quick, Newbold, and Annie Carrol.

Mildred Stooler headed the excellent bill at Waldmann's Opera House 19-24. Patsy Kline is also in the bill.

Miner's Empire Theatre presented the Kentucky Belles to the usual good houses.

Via Wireless, by Harry Lander, was given at the Arcade Theatre 19-24. Others were John Walsh, Florence Mills, Kenneth Richmond, and the Harden Quartette.

South Newark is to have another new theatre, as ground will be broken in a few days for a million dollar Proctor house on Market street.

GEORGE S. APPLEGATE.

MILWAUKEE.

The Friend Players in Hamlet—Memorial Service for Leon Wachsner—John Drew—Items.

The Friend Players at the Shubert have outdone themselves this week in placing before the public a very pretentious production of Hamlet, which opened April 19 to a large house. The elegance of the costumes and the wealth of scenery indicated that the management had spared no expense in producing the play, and capacity houses was the rule the entire week. The leading parts were in the hands of Edgar Baume and Fanny Hartz, and their work was a pleasant surprise even to their most ardent admirers. Perhaps the best character study and all around performance was that given by Edward Poland as Polonius. Robert Cummings, who made his initial performance with the company, gave a good performance. Claude Norris, who also appears with the company for the first time, was cast in a small part and made a good impression. Wilson Reynolds, as the ghost; George Henry Trader as the grave digger and Ralph Kellard as Horatio were adequate. Week 26: The Prisoner of Zenda.

A memorial service in honor of Leon Wachsner, the pioneer manager of the Pabst Theatre, who died a short time ago, was held at the theatre 16. If Mr. Wachsner had lived, it was his intention to celebrate his silver jubilee as head of the German Stock company. A very elaborate programme was given, including a speech by Mayor David S. Rose, in which he reviewed Mr. Wachsner's efforts and services toward the establishment of the German drama in this city. The programme included orchestra and vocal selections and the stock company presented Goethe's tragic drama, Iphigenie.

It is a pleasure to record that the German Stock company is going to be continued at the Pabst Theatre for an indefinite period, as the committee in charge of soliciting contributions for the continuance of the stock company have reported that fully $40,000 has been pledged, payable in ten yearly installments. This fund will be handled by a trust committee of three, and disbursed as it becomes necessary, in order to meet any deficit which might occur.

George Damorel left the Merry Widow company in this city matinee 17, and will join the New York company at Columbus, Ohio, and open in Chicago on 25.

Rip Van Winkle was the pretentious offering of the Van Dyke and Eaton Stock company at the Alhambra this week, and opened 18 to the usual crowded houses.

John Drew in Jack Straw opened a short engagement at the Davidson 19. Commencing 22 for three nights and matinee daily, Burns-Johnson pictures.

Die Wildente was presented by the German Stock company at the Pabst Theatre 18. This closed the season, which was one of the most successful the German Stock company has had for many years.

On account of illness, the celebrated German lieder singer, Dr. Ludwig Wuellner, was forced to cancel his engagement at the Pabst Theatre 22. However, through the courtesy of the management of the Metropolitan Grand Opera company, Clara Bowen Shepard, under whose direction Wuellner was to have appeared, has been able to secure three of the greatest opera singers, Mme. Rita Fornia, Ricardo Martin and Herbert Witherspoon.

Dr. Jekyll and Mr. Hyde was the attraction at the Bijou week 18. This week: When Knighthood Was in Flower.

Majestic last week had Edna Aug, Thorne and Carleton, Three Sisters Athletas, Maisee King, Quinn and Mitchell, the Temple Quartette, Evans and Lynn, and the kinodrome.

The new bill at the Crystal 19 is Ortman Trio, John and Mae Burke, Besnam and Miller, the Waddells, Ada James, and the Crystalgraph.

Sam T. Jack's Own Burlesquers are at the New Star week 18. The Gayety had The Trocaderos.

West Side Turn Hall was crowded Sunday afternoon by a very enthusiastic audience, who thoroughly enjoyed Bach's Orchestra.

A. L. ROBINSON.

SPOKANE.

Girls Popular—The Light Eternal—Vaudeville—Local Events—Exposition News.

Susette Jackson, Bessie Toner and Ethel Grey Terry are thoroughly likeable in Girls, which was presented to big business at four performances in the Spokane Theatre April 15-17. Guy Standing and Theodore Roberts in The Right of Way 19-20. Harry Beresford in Who's Your Friend 21, 22.

The Light Eternal, with Jessie Shirley as the Princess Artemis and George D. McQuarrie as Marco, was well played to big business at the Auditorium Theatre week 12. Underlined is Charley's Aunt.

Russell Brothers and Flora Russell were featured at the Orpheum Theatre; others were the Five Juggling Normans, McGinnis and Clifton, color photography; Andy Rice, Francini Olloma, the Frederick Allen company, including Bertha van Norman, and the pictures. Big business all the week.

Mr. and Mrs. Edward H. Lucas in scenes from Dickens' works had the first place on the bill at the Pantages' Theatre, and held it by merit. Others were the Four International Comiques, the Marathon Four, Hoyt and Marion, the Del Costa Duo, William D. Gilson, and the pictures. Big business at night shows.

Mlle. Nadje, poseur and acrobat, was given the premier place on the bill at the Washington Theatre, others being the Elite Four, Glover and Richards, Cowboy Williams, Fox and Crystal, and the pictures; good business.

The Spokane Dramatic Club will present Jane at the Spokane Theatre 29, for the benefit of St. Luke's Hospital. Mlle. Marguerite Serrurs is director. The Parker Carnival company, which opened its season at the blossom festival in Lewiston, Ida., week 12, and the Pain Fireworks Company have asked for time. The Booster Club of the South Central High School will give its first minstrel show in the auditorium there 30, under the direction of Earl G. Constantine.

L. B. Hoyt, a vaudeville performer, was arrested and released on $15 bail because he spurred on his bull terrier to battle with a cat, which resulted in the death of the latter. The New England Club of Spokane, of which William D. Finley is secretary, is arranging a field day outing at Natatorium Park 20. F. E. Goodall, president, is also arranging for the entertainment of Englanders who stop over in Spokane on the way to or returning from the Alaska-Yukon-Pacific Exposition at Seattle. Olga Glasoe, assisted by Pearl Hutton Shrader and Nellie Odegaard, appeared at a largely attended vocal recital in Spokane College 14. Mabel McKinley will give several lectures to students in the Spokane high schools next month, when she will be on the bill at the Washington Theatre. W. S. McCREA.

NEW ORLEANS.

The Season Closing—The Blaney Company—White City Opened.

The Tulane and Crescent theatres closed April 17, after a satisfactory season, and with the exception of Blaney's Lyric Theatre and the Greenwall, the theatrical season is practically at an end. The open air resorts will now have their inning.

The stock co. at Blaney's Lyric Theatre put on 18-24 Ten Nights in a Bar Room to fair attendance during the week. The house will remain open so long as business continues good. The co. continues the splendid character of work heretofore displayed. The World Against Her 25-1.

The Rents-Santley co. presenting fair burlesque and vaudeville, held the boards at the Greenwall Theatre 18-24.

The White City opened 18, under the management of W. H. Labb. Professor Henry Bestorff's Band is a splendid musical attraction, and the six vaudeville acts put on in the spacious open air theatre proved very entertaining. The Musical Craigs, Muriel Window, Sommers and Otto, Henry Helm, Leon and Adeline, and Baker and Commela complete the indoor performance. The features in the open were a high wire walking act by Herr Granada and Mlle. Fedora and the motion pictures, showing among their number The East Indian Dagger.

West End, the resort on Lake Pontchartrain, opens 9. J. M. QUINTERO.

TOLEDO.

Brewster's Millions—Stock Season Soon—The Roster Complete—Items.

At the Valentine, Brewster's Millions drew fair houses April 19-21. The regular Summer season of vaudeville and pictures begins 25.

The Lyceum had Mrs. Temple's Telegram 15-17, followed by His Hopkins for week 18. Commencing 25, stock will be the attraction for ten weeks. The following is the co.: Eugene Ormond, Mary Servoss, Edith Lemmert, Frederick Julian, Henry W. Howell, Eugenia Curtis, Fred A. Buff, A. O. Miller, Jr., Joseph Eggenton, Claire Fuller, Charles Horn, Charles Brokate, L. A. Warner; H. M. Tuttle, scenic artist. The co. will be under the management of Kimball and Kelsey.

The Arcade had Grace Cummings and co., Pittsburgh Lee, Ansel and Dorian, Paul Wagner, Billy Elwood and co., Leslie Bettis.

At the Empire, Arnold's Serenaders for the week, headed by Bob Van Osten.

After a hopeless struggle carried on for three months with vaudeville and pictures, Burt's finally succumbed and closed its doors. Future developments are in the air and will be described later on.

C. M. EDSON.

IN THE ENJOYMENT

of all the season's sports—Bat and Ball, Boat and Oar, Sprinting and Track-racing, The Chase, The Race Course, Riding, Swimming, Bathing,

HUNTER BALTIMORE RYE

contributes Delight, Cheer, Comfort and Strength. The best stimulant for emergencies and the most perfect and purest whiskey for health and recuperation.

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

PROVIDENCE.

Eddie Foy—William H. Thompson at Keith's—Empire Stock Items—Gossip.

Eddie Foy in Mr. Hamlet of Broadway at the Providence Opera House April 22-24 was at his best and drew large audiences. W. H. Crane in Father and the Boys 29-1.

William H. Thompson and co. headed the bill at Keith's 19-24 in Waterloo. Others were At the Waldorf, Henry Clive and co., Ben Welch, Morton Jewell Troupe, the Dixie Serenaders, Ilia Grannon, La Rose and La Gusta and motion pictures. Eva Tanguay 26-1.

Ward and Vokes opened at the Empire 19-24 in The Promoters and were given an enthusiastic reception. Empire Stock co. in The Crisis 26-1.

The attraction at the Westminster 19-24 was the Bon Tons, which met with decided approval from large houses. Great Bohman Show 26-1.

Another Thiese attraction held forth at the Imperial 19-24 in the Morning, Noon and Night co. The bill presented is a good one and appealed to good houses. Uncle Sam's Belles 26-1.

Owing to the Gus Edwards School Days co. disbanding for the season, the engagement 26-1 for the Empire was canceled. In this connection the Empire Stock co. will be inaugurated one week earlier than was expected, The Crisis being the initial performance. The co. have all responded and are now well established in this city. Some of the plays announced during the season are Strongheart, The House of a Thousand Candles, On Parole, Pudd'nhead Wilson and others.

At Infantry Hall 20, 21, Theron D. Perkins' spectacular production of Peace Triumphant was presented to good houses.

A very pleasing violin recital was given at the Churchill House by Ella Beatrice Ball, assisted by Olive Emery Russell, soprano, and William Andros, pianist.

The St. Andrew Chapter is again to the front with an original musical comedy to be presented at the Talma Theatre 22, 23. The book and lyrics are by Albert Williams and the music by Marshall S. Martin.

Louise Randolph has been engaged and will play second parts in the Albee Stock co. this Summer. H. Dudley Hawley, Frederick Sutton, and William H. Turner will also be included in the roster.

Bullock's New Temple of Amusement is fast nearing completion and will in all probability be opened the second week in May with a first-class vaudeville and moving picture performance.

HOWARD HYLAND.

PORTLAND, ORE.

The Kermess—A Big Success—Richard Carle—The Stock Companies—Vaudeville.

Portland society was triumphant in the production of the Kermess at the Armory, opening April 14, given for the benefit of the Portland Open Air Sanitarium for Tuberculosis. The whole production was crowned with a success the equal of which has not been reached by anything the young society people have ever attempted before.

Mary's Lamb, with Richard Carle and a good co., was the offering at the Heilig, opening 15. Wildfire 18.

A magnificent revival of the play Carmen was given by Baker Stock co. at the Bungalow week 11, with Isetta Jewel in the title-role, which proved to be one of her most successful appearances in this city. Sydney Ayres as Don Jose, James Gleason as Escamillo, Louise Kent as Teresa, William Dills as Zaraeda, Maribel Seymour as Dolores, delighted every one by the clever performance.

The Gingerbread Man made its second visit to Portland this year, opening 11 at the Baker for the entire week instead of two or three nights at the Heilig as formerly. The attraction played at Heilig prices, however, and did splendid business all week in spite of great opposition.

Uncle Tom's Cabin was the offering by the Lyric Stock co. at the Lyric week of 11. The play was full of wholesome comedy and well acted. Sapho followed 18.

Week of 12 at the Orpheum were Lillian Mortimer and co., Jolly Fanny Rice, Four Sisters Amitis, Knight Brothers and Sawtelle, Collins and Brown, Chinko, Minnie Kaufman and pictures.

The leading feature on the bill at the Grand week 18 was Brandsmeur. Others were Mr. and Mrs. Rotyns, Doherty's poodles, Ira Donette, George Wilson and illustrated song.

First on the bill at Pantage's week of 12 came a playlet, Fate. Others were Petrofini, Orpheum Comedy Four, J. Aldrich Libby and Katherine Thayer, and the pictures.

JOHN F. LOGAN.

MINNEAPOLIS.

The Merry Widow—Gasco Merritt as Mary Tudor—Leah Kleschna—Vaudeville at the Miles.

The Merry Widow at the Metropolitan week April 19 captivated large audiences. Rosemary Glosz and Charles Meakins, in the principal roles, were delightful. The Servant in the House returned this week. The Metropolitan season will close 26, with Lillian Russell in Wildfire, after which the Ferris Stock co. will open for a Summer run.

The Bijou had a fairly good attraction in When Knighthood Was in Flower, with Grace Merritt as the star. The co. lent efficient support. Uncle Tom's Cabin will follow. This will close the Bijou season and the house will be devoted to continuous vaudeville for the Summer months.

An exceptionally well balanced performance of Leah Kleschna was given by the Lyric Stock co. Edith Evelyn scored in the title role. Lee Baker as Paul Sylvaine, Benedict MacQuarrie as Schram, Frank Kingdon as Kleschna, Julian Noa as Raoul were convincing. Next week, The House of a Thousand Candles.

The Orpheum had Joe Hart's The Futurity Winner, Baldwin's Venus, La Petite Adelaide, Snyder and Buckley, Elizabeth Murray, Warren, Lyon and Myers, and Vernon.

The William Morris reign at the Miles, formerly the home of ten-twenty-and-thirty vaudeville, was inaugurated with Amelia Bingham as the headliner. Others were Dollie Toye, Ed. Blondell, George W. Day, the Faust Brothers, the Four Gardners, and Blondell's Dogs.

Cocha and Miss Bethert in the Apache Dance headed the bill at the Unique. Others were Al. H. Weston, Irene Venzar and co., Dunbar's Trained Goats, and Gil Brown. At the Princess Earle Lockins and co. were featured, with the Three Peerless Sisters, Randolf, Yoke and May, Elliott and Kenall, Billy Mann and Miss Harlow.

The Rollickers drew large crowds to the Dewey, as usual.

Wedgwood Nowell has succeeded Oscar Apfel as stage director of the Lyric Theatre. The stock co. will remain all Summer. CARLETON W. MILES.

LOS ANGELES.

Madame Nazimova—The Dollar Mark Still Draws—The Tourists—Vaudeville.

Large and fashionable audiences greeted Madame Nazimova and her co. at the Mason April 12-17; the box office returns for the engagement amounted to over $12,000, and this, too, the next week after Lillian Russell had taken away about $14,000. The three plays given here were The Doll's House, Hedda Gabler, and Comtesse Coquette. Nat Goodwin and co., 26-1.

Daniel Sully in The Matchmaker did a fair business at the Majestic 11-17. Dick Ferris and Florence Stone in The Lightning Conductor 18-24.

About all that can be said of the Belasco Theatre is that The Dollar Mark, which is now in its sixth week, has played to over 95,000 people and that the demand for seats is so great that the piece will run for a seventh week.

The Tourists was the offering at the Grand 11-17. Mr. Hartman got all the comedy possible out of the lines. Mr. Walch and Miss Neilsen did effective work. The Mayor of Tokio 18-24.

Gay New York is in its second week at the Burbank and has proved a good drawing card and capital entertainment. Salomy Jane 18-24.

The Orpheum 12-18 had Eight Palace Girls, with James Clemmons, who is a clever dancer; Ray L. Royce, the Bissings, McDonald and Valerie Huntington. The holdovers were A Modern Pocahontas, Six Little Girls and a Teddy Bear, G. Herbert Mitchell, and the Kitabannai Troupe of Japanese Athletes.

An unusual programme of interest was given at Walker's Theatre 11-17, consisting of Roberts in the great trunk mystery; Nagel, Adams and Boys, Charles Appelgate, Miriam Marr, Phil Godfrey, Joseph Mantley, and Clara Dugueau scored.

Ryan's Party is the title of a capital little musical comedy playing at the Unique Theatre last week.

DON W. CARLTON.

DETROIT.

A Good Temple Bill—Vaughan Glaser—Burlesque—The Baseball Team Entertained.

The Temple Theatre April 19-25 offered a bill of unusually high standard, and capacity houses responded. The Josselyn Trio have an artistic an act as has ever been offered on any stage in this country; the Six Tuscany Troubadours offered selections from Carmen, Faust, etc.; Dave John and Harry Mayo in impersonations were considerably above the average, and Mr. Hymack, Ruth Allen and Her London Johnnies, Lillian Shaw, Edgar Allen and co., and the Four Flood Brothers completed the bill. Next week, The Love Waltz, with a co. of 25 people.

The Round Up received its first presentation on the local stage at the Detroit Opera House 19-24. Next week, The Thief.

The Vaughan Glaser Stock co. drew good houses to the Lyceum Theatre 18-24, when Salomy Jane was the offering. Next week, The Prince Chap.

At the Gayety Theatre 18-24, The Girls from Happyland, featuring Lizzie Fenlgh, drew excellent houses. In fact, under the managerial reins of Manager Ward, the attendance at this theatre has shown a steady and substantial increase all season. Next week, The Serenaders.

The Miss New York, Jr., co. held the boards at the Avenue Theatre 18-24, and good specialties were presented. This week, Fay Foster co.

The Smart Set paid its annual visit to the Whitney Theatre 18-24, featuring S. H. Dudley.

The Detroit Baseball Team consumed hours at the Temple Theatre Tuesday evening, as guests of Jerome H. Remick, to hear Miss Shaw sing the new Remick song, "Let's Get the Umpire's Goat."

Wesley B. Schram, who has been on the staff of the Gayety since the opening day of that theatre, has been appointed manager of the Majestic Theatre, Detroit, and will take charge at once. Mr. Schram is a capable theatrical man, and the dainty Majestic should profit by the appointment.

ELYP A. MARGNI.

SEATTLE.

The Right of Way—Selma Herman—The Pantage Company—Notes.

At the Moore The Right of Way 11-13, matinee 13, drew houses averaging good business. Guy Standing and Theodore Roberts in the leading roles were excellent. Mary's Lamb 15-17.

The Mills of the Gods 11-17, matinees 14 and 17, at the Grand, played to fair business. Eleanor Salisbury, Oscar Gray Reagan and the other members of the cast rendered good support. The Gingerbread Man 18-24.

At the Seattle Selma Herman, with a good supporting co., made her first appearance here in The Christian 11-17, matinees 14 and 17, which drew capacity houses. Same co. in The Little Gray Lady 18-24.

The Pantages Players at the Lois presented Tom of the D'Ubervilles 11-17 in their usual effective manner before large audiences. It was staged under the personal direction of T. Daniel Frawley, who also appeared with acceptance in the cast as Angel Clare.

The approaching opening of the Alaska-Yukon-Pacific Exposition has given an impetus to business in all lines, more particularly in building circles. A theatre, which will have a capacity of 4,000, is being erected by the Washington Amusement Co., at the southeast corner of Fourth Avenue and Seneca Street. Many small theatres are being opened from time to time.

BENJAMIN F. MESSERVEY.

CLEVELAND.

The Blue Mouse—Ethel Barrymore—The Society Circus—Burlesque.

The Blue Mouse, with Elsa Ryan in the title-role, was a strong attraction at the Colonial Theatre April 19-24. Mildred Holland will open a short Spring engagement of stock 26. A Royal Divorce will be the initial bill.

Ethel Barrymore pleased in Lady Frederick at the Euclid Avenue Opera House 19-24. The Round Up 26-1.

Keith's Society Circus at the Hippodrome has been one of the best drawing cards ever presented at this immense playhouse, and Manager Daniels will probably repeat it next season. The following bill will be given 26-1: Harry Bulger, the Dubal Brothers, Beatrice McKenzie and Walter Shannon, Etienne Girardot, John McCloskey, Cacomalla and Bobbie, Belle Gordon, and the Castellane Brothers.

W. A. Whitecar is Married for Money was at the Lyceum Theatre 19-24. Rose Melville in Sis Hopkins 26-1.

For Her Children's Sake was the bill at the Cleveland Theatre 19-24. Texas Jack 26-1.

The Lambs' Club will give an all star entertainment at the Euclid Avenue Opera House 28.

The Thoroughbreds will be at the Star Theatre 26-1.

Louis Robie's Knickerbockers are at the Empire Theatre 26-1. WILLIAM CRAYTON.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

GRACIE EMMETT

"GRACIE EMMETT is the comedy headliner at the Columbia this week. There are several other comedians on the bill, to be sure, and one or two acts big in size and of commendable quality, but Miss Emmett, in her little Irish play, 'Mrs. Murphy's Second Husband,' furnishes such a rich and delightful brand of humor that she easily ranks as first in the appreciation of those who relish fun of a natural and wholesome sort.

"Neither Annie Ward Tiffany nor Mrs. St. George Hussey ever equaled the plump, mellow-voiced and energetic little Miss Emmett in the portrayal of eccentric Irish females. Her Mrs. Honora Murphy fairly rivals the best creations of Mrs. Barney Williams, or those of her gifted and famous sister, Mrs. W. J. Florence. It bubbles over with fun, and, though rather strenuous in the exuberance of its expression, is both natural and artistic in its strong reflex of truth.

"The little play is a piece of unbridled comedy, running wildly and without check, bumping over the rough places and galloping through the smooth, but it arrives safely after many amusing interruptions at the goal of success, and was received by yesterday's audiences with screams of laughter.

"Miss Emmett has the aid of a very capable little company and Lou W. Carter. Miss Elizabeth Rathburn and Ben J. Miles played the parts intrusted to them with a vigor, spontaneity and earnestness that earned general and generous appreciation."—*Commercial Tribune*, Cincinnati, O., Monday, March 29, 1909.

TO MANAGERS: Many thanks for your help in enabling me to keep **"REDHEAD"** to myself during the past season. It can't be done unless you help.

THE QUEEN OF VAUDEVILLE **IRENE FRANKLIN** MR. BURT GREEN at the piano.

FOR NEXT SEASON—ALL NEW SONGS—ALL ORIGINAL CHARACTERS

An artistic triumph as Headliner at America's most beautiful and swagger Music Hall "The Plaza"

JULIAN ELTINGE

IN NEW CHARACTERIZATIONS

A Dance Creation "THE GODDESS OF INCENSE" An Artistic Triumph

WM. MORRIS, CHICAGO, THIS WEEK Direction OTTO HENRY HARRAS

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THREE EGYPTIAN DROPS

READ THE DESCRIPTION OF THIS ACT AND BE CONVINCED OF ITS ORIGINALITY

WE HAVE MADE RECORDS FOR
Cinn., O., Robinsons.
Detroit, Majestic.
Toledo, Burt's.
Oil City, Grand.
Racine, Wis., Bijou.
Keokuk, Ia., La Salle
Frankfort, Ind., Crystal.
Appleton, Wis., Bijou.
AND MANY OTHERS
TIME OF ACT 20 MIN.
Playing United Time.

This is the ONLY act that allows committeemen to examine all stage settings, to remain on stage during performance, and while working with no sheet coverings, to read questions that are written at home, without breaking act in two parts. $100.00 forfeit to anyone that equals her blackboard tests.

PEARL TANGLEY

THE EGYPTIAN MENTALIST

For Time and Terms Address CHAS. E. WELCH, Suite 401, 67 S. Clark, CHICAGO, ILL.

FROM MANAGERS AND PRESS

The things which she does are enough to convince any fair minded person that she possesses an occult power that is truly marvelous.—"Times," Racine.
Her methods of performing are the cleverest I have ever seen. I don't know yet how she accomplishes her feats.—Tom Flynn, "Grand," Blue Island, Ill.
Answering all questions and baffling efforts to trap or confuse her, Mme. Tangley, easily leads the bill at Burt's this week. Questions submitted to her in sealed envelopes were answered without hesitation and correctly, too.—"News Bee," Toledo.

A FEATURE THAT DRAWS A1 WARDROBE

SPECIAL PAPER

ELABORATE LOBBY DISPLAY

HOMER B. MASON

AND

MARGUERITE KEELER

UNDER DIRECTION OF

MORT H. SINGER, Princess Theatre, Chicago

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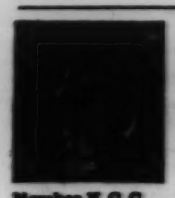

Joe
Myra
Buster
Louise
Jingles

KEATON

VIII.

The creek filled up with alkali dust
A prairie fire burned his hay,
What the bugs and grasshoppers didn't eat up,
A cyclone blew away.

[Continued—by Walt Terry]

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THE ECCENTRIC GENNARO

And His

Venetian Gondolier's Band

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(Member V. C. C.)

Will M. Cressy and Blanche Dayne

SQUIRE'S NOTES: Women are like cocktails; good, but one is enough!

Francesca Redding and Co.

In the success of the season

"HONORA"

By Chas. Lee Calder.

All communications to CHAS. LEE CALDER, Vaudeville Comedy Club.

THE VAUDEVILLE MIRROR

THE ART OF ANIMAL ACTING

ALFRED LATELL, IMPERSONATOR OF WILD AND DOMESTIC BEASTS, GIVES ADVICE TO THE BEGINNER.

An Interesting Article Upon the Characterization of Birds, Domestic and Wild Animals—The Serious Study of a Subject Still in Its Infancy—Its Value to the Scientist—Amusing Experiences

Since the earliest days of civilization the animal has been a large factor in the amusement of mankind. From the Roman arena to the modern circus is a big jump, but hardly more so than the strides recently made toward a real understanding of the life and habits of the lower species as they roam about their native wilds.

Somewhat in line with the study of animal nature is the impersonation of the beast as made by man, first in a crude sort of way, merely for the amusement of his fellow man, but in these later days in a more serious manner with a somewhat higher object in view.

In the following article Alfred Latell, one of the best known of the animal impersonators of the stage, tells of his early experiences and of what it really means to try and learn through an impersonation of the domestic and wild beasts just how they live, move and what their peculiar characteristics are. In fact, Mr. Latell believes that just such a method of study may in the future lead to valuable results to the scientist in more ways than one.

"About seven years ago," says Mr. Latell, "I read an advertisement in THE DRAMATIC MIRROR, by Gus Hill, who wanted a man to portray the part of a monkey in his production of Gulliver's Travels. I had never before attempted anything of this sort, although I had been upon the stage as a legitimate actor for some time. I applied for the position, and upon securing it I went up to Central Park and for days and days remained in the monkey houses there, studying the antics and peculiarities of the cousinly progenitors of mankind. I found it a most interesting study from the start, but when I came to put on a monkey costume and go through the same movements it was quite another matter. Climbing upon trees and alighting upon the ground necessitated many a bad fall. The peculiar cries of the ape and his signals to his fellow monks necessitate a development of the art of ventriloquism, which is true of all animal impersonations. I remember, speaking of tumbles, of an amusing incident that happened to me at one time when I was working for Beiosai Kiraify. I was climbing upon a bamboo cane in the garb or fur of a monkey. Mr. Kiraify was standing directly beneath me, and suddenly the bamboo cane broke and I fell about nine feet, landing on top of my manager, as much to his surprise as to me. The most difficult thing about a portrayal of the monkey is the long leaps one is obliged to make, because the monkey as a rule moves so rapidly when he once gets under way.

"After the season with Gulliver's Travels I joined The Devil's Auction under the management of Charles Yale, playing a mischievous cat. Next I was with Ned Wayburn's Kitty Town, playing Toodles, in vaudeville. Then came John C. Fischer and Lee Shubert's Babes in the Woods, when I played an English collie dog. Joe Hart's Polly Pickie's Pets came next, with the role of Push, the St. Bernard dog. I then played in Charles Currie's production of Jack and the Beanstalk in England. The past season I played for nine consecutive weeks at the Coliseum in London, being seen in animal parts exclusively.

"The parrot was one of my first bird impersonations, and I found it one of the most difficult of all, because of its crouching posture and the consequent tendency to fall over while walking. There are nine strings which have to be operated in working the head, bill and wings, and the work is laborious in every sense of the word. At one time when I was playing at the Hollis Street Theatre in Boston, in the character of a parrot, I made a run toward the footlights and, losing my balance, fell into the orchestra pit, the feathers flying about in profusion. It was naturally laughable to the audience, but hardly so to me or the poor musician upon whom I landed. At this same theatre, upon another occasion when I was playing the part of a St. Bernard in Babes in the Wood, I was advised that there was some mail for me, and accordingly went out to the stage entrance by the callboard to get what letters were there. John C. Fischer was with me at the time. I had my dog costume on, and a real St. Bernard who belonged to the stage doorman, seeing me approach upon my hind feet, made a rush for me, and if it had not been for his master and Mr. Fischer I would in all likelihood have been 'eaten alive.' As it was, I was quite badly mauled and bitten.

"Regarding a comparison between animals as far as imitations of them are concerned, I think that I can safely say that the dog is the most difficult of all. To play the part of a dog and not to buffoon him, one is obliged to make a close study of his every action. The dog is so close to mankind that he is known more intimately than any other of the domestic beasts, with the exception possibly of the horse. When I began making a study of the canine I went down to my farm at Asbury Park, N. J., as I do every Summer, and, putting on my dog costume, I went out with my own dogs and followed them around. I watched their every step and movement, their run, walk, sitting postures, noted their growls, their barks, their midnight howls, their sneezes, how they caught flies, their whines, the wag of their tails, their postures when standing in repose. I try to let nothing escape me. Frequently the real dog forgets that I am his master and I have frequently had some narrow escapes from a good 'dog licking.' The legs of a dog are jointed in the exact opposite relation to those of mankind, and this makes it extremely difficult to imitate him. I am now working upon an invention which will be perfected this Summer which will enable me to make a joint to my hind legs which will be almost identical with those of the dog. In working with a live dog I have always found it necessary to first muzzle the animal, and this has saved me from many a bite.

"Speaking of the monkey, the best way to study him is to secure a wild animal, one fresh from the jungles where he was born; then his chatter is more easily studied and he is more as nature intended him to be than when he has spent years in captivity or been born in a cage. The tail of the monkey costume is made upon a wire which will coil up when worked by a string. The monkey I have always imitated is the white-faced South African babboon.

"The cat is a difficult animal to impersonate, though not so much so as the dog, because of the fact of its slower movements. I have gone out at night with my cat suit on and have sat for hours watching the smaller back-yard pe(s)ts as they stalked along the fences or sat watching the moon rise o'er some neighboring building. I endeavor to imitate all of the cat sounds from the purr to the midnight howl, the slow and stately walk and the dignified pose as she sits licking her chops. I endeavor to imitate her affectionate way of rubbing against one, and also to imitate the way she laps up her milk from a bowl. I do this with the aid of a tube which passes from my own mouth through the mask-face and by making the same head motions as the real cat does it looks from the front as if I were really lapping up the milk. My cat costumes are so made that by the aid of a string I can raise the fur on my back just like a real cat does when angry. I use heavy pads beneath my chin to support the heavy head, and this is true with all of the animals I imitate. Thick pads beneath my hands aid me in walking, and pads upon my hips assist in the effect.

"The lion is very heavy and is therefore physically hard to impersonate. His walk is easy, however, as he moves very slowly and crouches along before making his spring upon his prey. The leap is hard to acquire and takes much practice.

"The other animals in my repertoire include the billy-goat and the bear, and the birds include the rooster and the ostrich. I have seventeen different animal costumes, which, taken as a whole, have cost considerable money. When I landed in New York from England four weeks ago I had considerable difficulty in convincing the customs officer that there should not be any duty charged me for bringing them in, and the matter delayed my appearance in New York considerably. In fact, I was prevented from giving an animal impersonation act at the recent Vaudeville Comedy Club benefit.

"In concluding, I would advise any actor or any amateur to think a long time before he undertakes the portrayal of the lower animals. It is hard and almost thankless work, outside of the salary. There is no applause for brilliant lines rendered, and unless the impersonator is conscientious in his work he will soon find that he has ceased to be of value to his managers or to the public. First study the animals you are to portray, then have your costumes made as nearly like the real animal as it is possible to make them, and then rehearse in your costume, with the animal you are impersonating in the vicinity. Don't give up at the start. Keep at it, and if you tire rapidly at first you will find that your limbs will soon accustom themselves to the awkward positions they are obliged to assume. But above all, take your work seriously and don't go about it as if you were merely playing the clown in a circus. Then your work will be recognized and you will soon be acquiring the salary that will buy houses and lots and things."

Photo Hall, N. Y.

ALFRED LATELL.

ANNA HELD ON IMITATORS.

She Has Strong Convictions on the Subject and Expresses Them Freely.

"I have very strong convictions on the subject of 'imitators and imitations,'" said Anna Held, the Parisian star, to a MIRROR representative the other night. "It cannot be questioned that I am imitated on the stage and in private theatricals more than any other player in Europe or America. It has always been my aim to be as artistic as possible on the stage—to give my work individuality and distinction. Under such circumstances it is natural to feel a degree of resentfulness at an imitation of my work badly done. I am under remarkably heavy expense in getting original material in the way of lyrics and music, as well as in fashionable, modish, or ahead-of-the-date gowns and hats. It takes lots of money, time and patience to get these things. The librettist and the composer and the stage director, as well as the modiste and the milliner, all make sad inroads on one's purse. But I wouldn't mind that so much if some of the persons who 'borrow' all these things for which I pay so much did not do them so atrociously.

"People sometimes say to me, "But, madame, think what an honor it is to be important enough to be imitated? I'll grant that it is something of an honor to be worthy of imitation in any line, but I'd feel better if the imitators gave better imitations. It is not flattering to one's artistic sense to be badly imitated. I would only be too glad to help a girl who desired to make her living giving imitations if she would come to me. I would be glad to sing and act my songs for her at my home so she could study my actions, intonations and delivery and give an imitation that was a *real* imitation."

A REMARKABLE ACT.

Pearl Tangley, "the Egyptian Mentalist," has been scoring a decided hit through the cities she had played. She claims originality for her act, from the fact that she answers all questions that are submitted to her which have been written at home and sealed in envelopes; she performs in full view of the audience while thoroughly blindfolded, with a committee seated on the stage throughout her demonstrations, and allows them to examine all stage settings. It is also stated that her act is perfectly silent, no words passing from her manager to her. She opened on the United time, April 5, at the Grand Theatre, Cleveland, Ohio, and scored a big hit.

PRODUCERS OF MANY ACTS.

The Vaudeville Producing Company have recently written several successful sketches, among them being I Wish I Had a Girl, for Rose Adelle and company, and A House of Cards, for Ethel Fuller and company. They have long been known as writers of sketches, both comedy and dramatic, parodies, and songs. At the present time a series of acts requiring two and three people are being staged and produced. The offices of this company are in the Knickerbocker Building, where performers are welcome at all times.

JESSE LASKY'S PRODUCTIONS.

Jesse Lasky announces eight productions for the coming Summer and Autumn, which include At the Waldorf, At the Country Club, The London Johnnies, The Love Waltz, A Night in a Houseboat, The Seven Hoboes, and Birdland. The most recent and most pretentious of all is At the Waldorf, which is the biggest production ever seen in vaudeville and one which has made a decided and well deserved hit. Mr. Lasky also announces a new act which is in preparation and which will be known as Lasky's Twelve Imperial Musicians, an instrumental act of a high class. Few producers, if any, have made the strides in recent years that Jesse Lasky has, and the reason for his almost phenomenal success is based upon the real merit of each of his productions, showing much forethought, care, knowledge of vaudeville's requirements, and a lavish expenditure of money.

ANNA MARBLE AT HIPPODROME.

Anna Marble (Mrs. Channing Pollock) has been engaged by Shubert and Anderson as press representative at the Hippodrome for next season. Miss Marble will leave her desk at the Colonial Theatre in August. Prior to becoming the publicity agent for Percy Williams' chain of houses, Miss Marble was connected with Oscar Hammerstein's Manhattan Opera House in a similar capacity.

BURLESQUE AT LINCOLN SQUARE.

Follies of the Day, it is announced, will open at the Lincoln Square Theatre for a run, beginning on April 10. The familiar burlesque has been played at Miner's Bowery and Miner's Eighth Avenue, but it is said that it will be freshened up a bit before its presentation uptown.

ON STAGE MANAGEMENT.

FOURTH OF THE SERIES OF ARTICLES APPEARING IN "THE MIRROR" UPON THIS SUBJECT.

John G. Hall, Stage Manager of the Orpheum Theatre, Brooklyn, N. Y., Gives His Views and Suggestions as to the Conduct of Affairs Back of the Curtain.

"THE MIRROR has requested me to give my views as to the requirements of a successful vaudeville stage-manager of the present day. The answer to this is the same that applies to mostly all business pursuits; success comes to all who with an 'even break' or equal opportunity achieve some form of success whether they apply original methods or follow the old path of their predecessors.

"All a man can do is to get into the space behind the footlights and act for himself, and whatever previous training he may have had will stand him of some use before the season is over, if he can manage to last that long. The manager, players, musicians and co-workers down to the card boys are our judges, the public are unconscious of our existence until a mistake occurs or it is necessary for us to appear with an announcement or a speech of some kind.

"Probably I may take the liberty, or may I be so bold as to state that the successful vaudeville stage-manager is the one who can so adjust conditions for smooth performances that the audience never has reason to give him a thought.

"The position also in the better class of houses been recognized by managers as an important one, wherein they exact a set degree of efficiency, and it is very hard to maintain the standard for the reason that the smallest mistake will show to the wise vaudeville audiences. And even though the stage-manager is entirely innocent of some of the blunders committed he must shoulder the blame; excuses don't go, and it is the very poorest form to discuss mistakes. I have found it a better practice to discuss the remedy.

"The stage-manager must co-operate with every one concerned in giving a performance—meet the player, artist, performer or man with the animal act; welcome him to the best you have, not with 'con,' because you couldn't. He is wiser than you. Show him by your earnest and businesslike actions that you are for him, and he will know it and will not be slow in telling you of his appreciation.

"If you are positive that a performer has a case of 'swelled head' and it is impossible to please him or her, you are certainly 'up against it,' and you are a fortunate man indeed if you are possessed of the following virtues: Patience, diplomacy and philosophy. But the one essential possession is altruism.

"One of the big helps to a man in this position is acquaintance and friendship with the artists; a very natural help in any walk of life.

"I could herein relate many incidents attendant to my career in this position which would give comprehensive ideas of the tack of running a vaudeville stage when the sailing is rough, but consider it just as well to adhere to the subject. The necessary requirements of a successful vaudeville stage-manager may be summed up briefly: Solving the puzzle of the proper arrangement of the programme or bill, wherein the full value will be given to the manager without proving a detriment to any of the acts. Appropriate stage settings; dressing an act up; minute details in properties and light effects; the selection of a crew whose work is their pride and their pride their work; the recognition of all suggestions and thanks for same; complying with all city rules for safety to life and limb and preventing fire hazards, as well as paying strict attention to sanitary conditions; to foster ideas which will remove drudgery and encourage all decent forms of recreation within the two-a-day playhouse; forethought in planning the layout of dressing-rooms; making separate departments where responsibility can be placed, carpentry, electrician, property man and fly man; have system, method, discipline, not military discipline but plain American Bohemian discipline, and harmony.

"What more can your humble servant say? Or have I said too much? I remember De Wolf Hopper's lines in one of his operas—'What he don't know would clean the streets.' Far be it from me to pose as an expert."

KELLERMANN RETURNS TO THE FOLD.

Annette Kellermann, over whom Keith and Proctor and William Morris, Inc., have been fighting recently, was billed to open at Keith and Proctor's Fifth Avenue Theatre yesterday, April 26, thus returning to the house where she originally appeared.

BLIND ATHLETES TO APPEAR.

Blind athletes from the Overbrook School for the Blind at Overbrook, Pa., will give an exhibition on the stage of the Hippodrome on May 11 to raise funds for the New York Association for the Blind. Blind athletes from the school will contest in swimming, running, jumping and pyramid building.

THE LEO CIRCUIT.

Joseph J. Leo is rapidly increasing the number of houses he is booking until now they total over thirty-five. Most of the out-of-town houses are through New England, others being at Dover, N. J., the Electric at White Plains and others about New York. The Dewey, under his direct management, is the best paying proposition of its kind in New York. He has several acts of his own that he is booking as well.

SAILING FOR EUROPE TO-DAY.

Claire Romaine and her husband, Sam Bernard, Percy G. Williams, and the Zanciga are some of the notables sailing to-day, April 27, on the *Lusitania*. Claire Romaine will rest for three weeks, after which her season of four months will open at the Tivoli.

MUH!

Who lends me money when I'm broke?
Muh!
Who understands my subtlest joke?
Muh!
Who calls me when I try to bluff
Who knows about that liquid stuff.
Who kids me when I'm feeling tough?
Muh!

Who cheers me up when I am sad?
Muh!
Knows whether I am good or bad?
Muh!
Who hands me counsel, frank and free,
Who sizes my sincerity,
Who, when I cheat, is onto me?
Muh!

Who really understands my worth?
Muh!
Who is my only friend on earth?
Muh!
Of course there's many another friend
But on whom must I sure depend
If I would win out in the end?
Muh!

J. C. NUGENT.

THE AMERICAN ARTIST ABROAD.

VALUABLE ADVICE FROM WALTER DE FREECE, MANAGER OF SIXTEEN ENGLISH MUSIC HALLS.

What to Avoid Doing and What to Do When Making a First Appearance in England Is Told in a Pertinent and Interesting Talk—What English Audiences Want—Present Conditions in Foreign Vaudeville.

There at one time existed a belief, which was so firmly fixed in the minds of the man of that day that it was almost taken as an axiom, that nothing not of European origin or extraction was really of value. This belief held true of nearly every sort of manufactured article, every trade, every profession and of every luxury. That time and belief is a thing of the far and distant past. America has gone to Europe, seen, and in many instances conquered. It is only a matter of a very few years since the first American stage production was made on the other side, and it is less than ten years since the first vaudeville performer dared venture among the halls of England or the Continent. Since that time acts, players and performers by the dozen have made the venture, and happily enough a very large proportion of them have succeeded beyond anticipations. During the next few years still more will make the voyage, and it is to those who are yet to take their maiden sail across the deep blue pond that this article by Walter De Freece is intended.

In his apartments at the Hotel Astor Mr. De Freece gave the following views upon The American Artist Abroad, and, as they come from an English manager who controls sixteen theatres of his own and who is interested indirectly in many more, their value to the American vaudevillian is inestimable.

"There is of course a very vast difference between the vaudeville stage of England and of America, and it is because of this difference that many Americans who have ventured to play in England have failed to make much of a success," said Mr. De Freece. "Scores of your players are already great favorites with our audiences, and these players have gained their success in many instances because they first took the trouble to study the local conditions they were to face in a strange land before they undertook to face a foreign audience. The primary difficulty, I should say, is just this difference in the audiences. Here in America your audiences are used to rapid fire comedy, fast action and quick dialogue. In England it is a noted fact that the audiences do not grasp a situation or a joke nearly as rapidly as you do over here. And because of this fact very frequently the American artist is not able to make a favorable impression on the start.

"It has long been a contention of mine that every American beginner in England should first of all make his first stand in the provinces and then work toward London by degrees. When he has come to the stage when he is used to the audiences, their ways and peculiarities, to say nothing of the conditions back of the curtain line, then he has an even chance of making a hit at his first London performance. It is a peculiar fact that most Americans have the idea that London is England, as they so often think of Paris in its relation to France. I always urge Americans who are playing England for the first time through my circuit to make their debut in Liverpool, then go to Manchester, and thus by easy jumps arrive at their desired destination in the capital.

"Americans also have the same fault that many Europeans have who play this country for the first time. They ask a salary far out of proportion to their worth. They forget that the English manager is taking a big chance on their success and that it is often a matter of an ultimate loss to the latter. They also fail to realize that the price of living, the railroad fares and the other expenses are far lower in England than they are in America. The average railroad fare over my circuit from town to town is from 25 cents to $1.

"There is another matter which the American should consider, and that is the big difference in the methods of managing and conducting the variety theatres of the two countries. For instance, here is a most salient factor in this difference. We usually play two performances a night, the first beginning at seven o'clock. There are twelve acts on a bill. Consequently no act can run over fifteen minutes and most are kept down to twelve. The American comes along with a twenty or thirty minute act, and at the last moment has to slash it to pieces to meet the requirements, and then he wonders why he has not 'made good.' If he had taken the method of breaking into the field that I suggest he would have overcome this trouble and would have in all probability been a big hit. Then again the stages of the two lands are run so differently. I am sorry to have to state it, but in England we do not stage our acts nearly as well as you do over here. In fact, we have really no scenery at all as compared with the magnificent house sets used here. So, when an act goes over to England and calls for a parlor set or a forest set with a certain line of props, the player is usually disappointed to find out that he cannot obtain what he desires. The manager abroad takes the view that the player or act should make its hit upon its own unaided merits and not through the assistance of scenery and properties.

"In playing London many factors must first be taken into consideration. In the first place we do not care for sketches. To be sure, some are liked, but the majority are not a success because of the rapidity of action required and because the Englishman will not sit through a long act of this sort. Big productions such as have been sent over by many American managers are found pleasing, but they do not actually draw in the audiences as they do over here, for the reason that our audiences are not educated up to them as yet. Certain musical acts are liked, and it is this class of acts as well as acrobatics, singers, monologists and certain comedians that find most favor with us.

"The American should first remember that the variety is an established thing with us of over thirty years' standing, and we have become rather staid in this as we have in other things. Innovations with the Englishman have to be proffered with moderation, and we do not take kindly to the rushing methods of you Americans, although in many instances we are led to adopt your views in the long run.

"If the comedian who is desirous of making a stand in England would first take the time and trouble to study our ways and methods before he made his jump he would often save himself and his English manager much time, worry and money. Americans who book to play more than one house a night in the metropolis should first learn about making their connections and thus save themselves many anxious moments and possibly some dollars. As a final word of advice to the American performer, I should say to him: First of all study the land and its customs; get acclimated, in other words. Don't try to force your salary away beyond all reasonableness. Try and make your material blend with the local conditions and do not give American colloquialisms in your comedy. The Londoner does not comprehend the slang of Broadway or the Bowery. Remember also that you are visiting a land older by centuries of civilization and hence more fixed in its ways than your own, and do not try to change it to suit yourself. Be satisfied with a small success at the start and the big things will come later. Alice Lloyd came over here unknown and at a comparatively low salary. She made her hit here and her salary rose accordingly. Do likewise in England if it is in you. Don't try to bring over an act requiring more than the local manager can give. If you must have scenery and props in a more than average quantity or quality, furnish them and you will have them. Learn our ways of traveling and of transporting baggage. Meet the Englishman half way, and you will find that he will meet you in the same cosmic spirit. America has been jolly to the visiting English actor, and especially so to me personally, and it is always my pleasure to try and reciprocate.

"I am also asked to give, briefly, a few views of the music hall situation as viewed from the managers' standpoint. The recent difficulty in England between the performer and the manager was in many respects most unfortunate and might have been avoided. The actor in a large measure demanded far too much, and in two instances with me forced me to close theatres as a consequence. In one instance the performers refused to play certain matinees at one of my theatres. It was just these matinees that placed the balance for me on the right side of the ledger. It may not be generally known in America, but we have a peculiar system of building and managing our theatres. We first obtain an option on a piece of ground, then we erect the theatre and afterward organize a local stock company with a local board of directors to whom the manager is responsible as the bank president is to his board of directors. In this instance to which I refer this demand for a closing out of certain matinee performances was made upon me at a time when it was impossible for me to call my board of directors together. I had to act quickly. If I acceded to the demands made upon me the directors might not agree, and if I did not they might not, and I would have been in a 'pickle' either way. I decided not to, and as a consequence I was obliged to close the variety plan and play legitimate road attractions at the theatre.

"Since the settlement, or the award, as it is termed with us, the representative managers in England have combined for protective purposes, and at present there are over fifty theatres represented in the combination, with a dozen or so still outside. This combination is in no way a 'Trust,' as you might term it over here. There is no financial joining together of managers, but simply a working agreement which it is expected will facilitate the bookings and the general business relations existing between the various managers throughout the land. And it will also serve to protect us against the unfair methods and demands of some of the more virulent of the performers. Fortunately, at present the chairman of the Variety Artists' Federation is a man of moderation and fairness in thought and a most capable business man, and it is expected that his influence will work for much good. A plan is now under consideration for a co-operative scheme between the artists and the managers whereby the former will in a way share the financial responsibilities of the latter and the latter will share the profits with the former, at the same time paying a fair salary to each and every artist appearing. I am fearful, however, that the scheme has come a bit too late, as the managers are now combined and are not all of them in a mood to consider any such scheme, due largely to the recent fight.

"In closing allow me to assure the American vaudeville performer that he is always a welcome visitor in the land of his forefathers, and as one manager I wish to extend my heartiest well-wishes to all who are to visit my country in the future."

HILDA SPONG IN VAUDEVILLE.

Hilda Spong and Arthur Forrest were announced to make their joint vaudeville debut yesterday, April 26, at Keith and Proctor's 125th Street Theatre, appearing in a sketch entitled A Bird and a Cold Bottle.

THE BURLESQUE THEATRES.

Notes of Business, New Scenes and Other Matters from Various Points.

The Empire Wheel is about to grind the Gayety Theatre in Minneapolis, an opposition house, recently with a stock company, opened and Manager Angelo Kelly, on the site of the old Winter Gard. This will probably result with the Northern Amusement Company, which owns the Dewey Theatre, and which, up to this time, has had a monopoly on the business here, the Northern Amusement Company is planning to build another theatre, possibly on property on the Gayety during the summer, but this has not yet been decided, although it probably will be on Washington Avenue North.

There is a vague rumor that Detroit will have a beautiful new burlesque theatre next season. If certain plans of the Columbia Amusement Company materialize.

Providence, R. I., is fortunate in having two such popular burlesque theatres as the Westminster and the Imperial. All of the best attractions on the road have held the stage at one or the other of these houses, or will have before the season ends. Mr. Batchelor, of the Westminster, and Mr. Hall, of the Imperial, are unanimous in proclaiming this one of the best seasons in record mark. The Westminster will close May 15 for the season and will reform Fall for thoroughly renovated and be put in first class condition for another season. The Imperial will also close late in May, and Mr. Hall will in all probability run moving pictures for a portion of the summer at least, as he did last year. Amateur nights at this house have become very popular and some of the contestants have already made good with companies on the road.

The Lyceum Theatre is the only burlesque theatre in Troy, N. Y. The season's business has been good and the house will be open until the latter part of May.

Johnnie Connors, manager of the Empire, Springfield, Ill., announces that the house will be open during the Summer. Business has been good.

The Empire is the only burlesque house in Toledo, O., and Hurtig and Seamon have just renewed their lease for six years. No change in management is contemplated.

The new burlesque theatre, the Princess, at Montreal, Can., did not do very big business in the earlier stages of the season, but about the New Year business increased, as a better class of attractions were put on, and now whenever a good offering is put on the business is proportionately good. At the Royal, which has been the home of burlesque in Montreal for many years, business has varied. On the whole, while it has not been bad, it has hardly been up to the average of past seasons.

The Jolly at Paterson, N. J., will continue under Jacob Butler and Lowry's management. During the Summer some needed improvements will be made, which will be completed in time for opening early in August.

The Broadway, Perth Amboy, E. Sweet, proprietor and manager: The season has been good; intend to continue burlesque all Summer.

LAUGHLIN AND HOWARD SPLIT.

It is announced that Anna Laughlin will shortly sever her connection with Joseph Howard, with whom she has recently been playing in the sketch, My Big Sister's Beau. Miss Laughlin is said to have a sketch under consideration which Harry Williams is writing, and will star in this later on.

MOVING WEEK.

Last week Hurtig and Seamon moved from their old Forty-second Street quarters into well-appointed offices in the Gaiety Theatre Building and Charles E. Blaney vacated the Broadway Theatre Building for a palatial suite in the new Long Acre Building, following closely on the heels of Messrs. Stair and Havlin, who made the same move, from the Broadway to the Long Acre, a few days previous.

Photo Kochne, Chicago.

BERTHA WAGNER AND ARMIN ARNIM.

Photo Kochne, Chicago.

BERTHA WAGNER.

"Back in vaudeville" was the announcement Bertha Wagner and Armin Arnim made to THE MIRROR when asked where they would be found hereafter, having ended their vacation of several seasons. "We have prepared a new act," said Miss Wagner, "everything new but the name—Opera in a Kitchen—which we think too good to part with." Miss Wagner is well remembered for her beautiful face and figure and her sweet voice, and Mr. Arnim is widely known for his good looks and remarkable baritone voice. The two artists appeared from coast to coast and in Europe, and are sure to be welcomed back, as such fine acts are too few in vaudeville. Miss Wagner and Mr. Arnim have had a beautiful new blue tile Holland kitchen built for their act, with a remarkable range in it which suddenly becomes a piano, and Miss Wagner has spent a small fortune on a handsome new wardrobe. The new act, like the old, will be a burlesque operetta.

THE VAUDEVILLE ORCHESTRA.

FIRST OF A SERIES OF ARTICLES UPON THIS BRANCH OF VARIETY STAGE PRODUCTIONS.

John Lenzberg, Director at the Colonial Theatre, Contributes an Interesting Treatise Upon the Subject—Faults of the Performer and the Leader.

John Lenzberg.

In line with the recent articles appearing in THE MIRROR upon stage management, the following article upon the vaudeville orchestra will be read with interest by all who have the betterment of the variety stage at heart. It is a recognized fact that the orchestra, like the stage crew, and the musical director like the stage manager, can make or break any performance, and it is with the hope of arousing discussion which may in turn lend aid toward the improvement of this side of vaudeville entertainments that THE MIRROR requested Jules Lenzberg, leader of the orchestra at the Colonial Theatre in this city, to write on the subject. Mr. Lenzberg says:

"Every musical director, like every musician, singer, actor or orator, thinks he or she is quite competent to talk about his profession, and I am no exception to that rule. In fact, I think I am the most competent of any man connected with the vaudeville stage because probably more actors, singers and managers have talked about me (behind my back and quite vehemently, I can assure you), than about any other musical director in the business. But seriously speaking, there is much room for improvement in the vaudeville orchestra as we have it to-day, and there is much room for improvement in the vaudeville performer to-day in his attitude toward the vaudeville orchestra and in his knowledge of music and its possibilities and requirements.

"It is my desire to talk to the actor, singer or vaudeville musician appearing before the lights quite as much as it is to give any advice, however good or bad, to the prospective orchestra leader. Probably if the vaudeville performer realized more fully what the orchestra and its leader has to contend with he would not insist upon some of the things he often does. For example, if the vaudeville performer—I use this word to classify all who appear upon the vaudeville stage and who require the assistance of the orchestra—if the average performer would keep his orchestra score, parts and cues in readable and cleanly shape it would be of untold assistance and satisfaction to every man in the pit. Very frequently parts are handed down to me which are almost entirely illegible. If the frequently advertised 'musician' really knew something about music it would be of great aid, and this is not meant in sarcasm or as a wail of personal woes. But there are dozens of so-called 'musical acts' now playing in the better class vaudeville theatres who know no more about music than a pupil in the lower classes of a conservatory. Not long ago I had a singer appear at a Monday morning rehearsal with but one orchestra part, for a piano. I asked him where the rest was, and he declared that he did not know that more was required. He had played houses where they only had a piano, and yet he was booked over the Williams circuit of theatres. I had another member of an instrumental musical act tell me that he had never heard of a French horn. I recall another man, an acrobat, who had incidental music to be played during his act, and requested that it be played in 'acrobatic time.'

"The vaudeville critic of THE MIRROR has on one or two occasions called attention to the fact that the Colonial orchestra, as well as other orchestras, frequently played too loud and drowned out the voices or the instruments of those upon the stage. Perhaps this is at times the fault of the orchestra or of its leader, but more frequently it is the fault of the performer. Recently a musical act played the Colonial, and during the rendition of a song, written to be played pianissimo, the singer motioned me to increase the volume of sound, and accordingly I signaled my men, and what sounded like a sudden crash-bang resulted. The audience did not like it, and THE MIRROR critic who happened to be out front, didn't like it and said so in the next issue. After the performance the performer called me to task and could not see my argument at all.

"Right here I might mention one of the most important factors in the make-up of the successful orchestra leader in vaudeville. And this is an unlimited amount of tact and reserve. He must bear in mind that he is dealing with at least ten different and distinct personalities, and that each of them have their own peculiarities and their own opinions and beliefs as to what is what in music, and he must cater to each. One must be addressed as 'Mr.' and the next as 'Bill,' and each would be offended if addressed otherwise. The leader must use diplomacy in an equal measure in handling his own men, and he must never take the attitude of a dictator nor must he ever allow one of his men to dictate to him in the presence of the other members of the orchestra or others. If there is a disagreement wait until after the performance or the rehearsal, and then call the man aside and talk it over in a quiet and gentlemanly fashion.

"Speaking of loud playing, it very often happens that the orchestra is required to cover up the defects of musical acts, and at such times the leader must be quick to perceive an error on the part of the performer and quicker still in having his men arise to the occasion. This is where the discipline as well as the knowledge of the leader is required, and on the instant. A singer may flatten or sharpen in the wrong place, and the orchestra must immediately change to be in harmony, and a well comprehended system of signals between the leader and his men is most essential. Changing the tempo of a song by a singer is of frequent occurrence, and during renditions of recitative numbers or of character songs a knowledge of the requirements of the singer must precede the actual direction of the orchestra. The leader must, in other words, anticipate the singer.

"Producers of sketches very often show an entire lack of knowledge of the value of music to their acts. Sometimes incidental music ruins an act and at other times it helps it. If the performer or producer would first consult with the leader he would be greatly benefited, as would the audience. The leader knows his audience, and the performer oftentimes does not, and the leader might often save the performer an unhappy reception if he followed the advice of the leader.

"In presentation musical acts an outside or visiting leader is a great help and sometimes is essential, for the local leader could not possibly memorize a complete operatic score in an hour or so, and if the visiting leader knows the essentials of directing he will have no difficulty.

"I have found in my experience that the 'big stars' are much easier to play for than the small acts. It is a fact that when the small act does not get the desired applause they will usually blame the orchestra for not playing their music correctly. The really big acts with a lot of difficult music will always appreciate a good orchestra.

"I will relate a really amusing incident which happened not so long ago. While rehearsing on a Monday morning a certain monologist and parody singer, I noticed an exceptionally large pause marked in blue pencil in about the middle of the chorus of one of his songs, which he explained to me was meant for the orchestra to wait for applause and laughter. I said, 'Suppose there is no applause or laughter?' 'Oh,' he said, 'I wrote this parody myself and I am positive I will get a big laugh.' 'If that is the case,' I said, 'I will certainly make the pause.' I will never forget the utter look of surprise on his face when at the performance there was a dead silence at the pause when I stopped as requested. He looked down at me with a look of despair and said, 'Go on; why did you stop?' 'Why, I am waiting for the big laugh,' I replied, at which remark the entire orchestra burst into a loud laughter, and the performer in his bewilderment, thinking it was the audience, bowed his acknowledgments and went on with his song, but the rest of the week I had to omit the pause."

A TREASURER'S DREAM.

In a Satirical Vein, Edward C. O'Neil, of the Colonial, Unburdens His Woes.

Being at the brink of the Spring season, with the sun beaming forth in all its glory, we prevail upon ourselves to take a stroll simply to enjoy the air. While walking through the secluded streets of the neighborhood our eye alights on a sprightly figure, that of a young gentleman hustling toward the crowded thoroughfare of the city. Turning, we follow for the want of something to do. We trail on for perhaps a half dozen blocks and find ourselves on the main street of the town, just in time to see our newfound acquaintance turn in at the door of a stately looking building, which upon observation proves to be the town opera house.

We see our friend enter the box office, throw up the window and proceed to prepare for his daily toil, and we naturally conclude him to be the treasurer. Having completed his preparations, he sits down awaiting the arrival of his first customer, and as the first signs of Spring often produce a slight inclination to drowsiness we soon find him in a quiet little doze. Having nothing to do we loiter in a corner, and before we realise our imaginations are slowly following him in his trip through Dreamland.

Our friend from the box office upon arising that morning and sitting at the breakfast table glances casually over the morning paper, when something in the way of an advertisement causes him to look a second time, and he reads:

"Wanted—A young, energetic gentleman to act as treasurer of the latest improved theatre. Only those thoroughly acquainted with the duties of a box office need apply. Must be courteous and reliable. MARTIN K. MOGAZIS, INC."

Glancing at the clock on the mantlepiece he finds he just has time, so quickly departs to make application for the position in this latest enterprise. We next catch sight of him selling tickets in the most modern improved house in the universe, with a lady of stately appearance standing at the box office window.

"Young man, are these seats on the aisle?"

"Yes, madame."

"Are you sure?"

"Why, yes, madame; there is an aisle leading to every seat in the building. This thing of being jammed in between seats is a thing of the past nowadays, for every seat in the entire house is on the aisle."

Next, a lady much larger in proportion than the first approaches.

"Young man, I would like to have two seats for this evening's performance, but please let me have seats where there is room to sit in. Most theatre seats are so narrow one can hardly sit in them."

"Why, madame, here are two elegant seats in the sixth row, center, and should they appear too narrow, why you will find on the sides of them two thumb screws, and by turning them to the right the seats will expand from three to five inches in width."

"Oh, thank you so much, young man. Good morning."

Next in line, a reverend looking old gentleman, one of the first nighters' class.

"I say, young fellow, do you happen to have a couple in the first row for to-night?"

"I am very sorry that I have not, but can arrange to let you have a couple in the suspension seats if you like."

"Why, what are those?"

"Well, when we are all sold out there are a few rows of seats suspended from the ceiling right over the stage."

"Ah, fine! That's what I want. Any pretty girls on this week? Eh? Well, bye-bye; see you later."

Next.

"Hey, young feller, give me two, and not behind a post either. For if they are I'll come out and pull you through that window!"

"Not a post in the house, sir. Every seat absolutely unobstructed."

"Well, it's pretty near time you theatre folks did something for the public. You're always handing us 'lemons.' Now remember, if these seats are not as you represent them I'll give you the worst write-up any newspaper ever published."

Next, a middle-aged "sport," white with anger, makes his appearance.

"Hey, young feller, how is it that your prices read '50, 75, $1.00,' and here you have handed me two seats in the last row orchestra for $1 each?"

"Well, sir, you see, owing to the extremely large salary of Hines and Dill, the Pickel Brothers, the entire orchestra is $1 this evening."

"You're a liar, thief, impostor!"

Meanwhile our friend, the treasurer, nervously fingering the window, accidentally touches a spring, and to his utter surprise his friend outside the window vanishes. Looking out through the window he sees for the first time that there is a movable platform placed in front of the window for removing unreasonable patrons, and by pressing the spring he has rid himself of his angered customer, who has been lost among the crowd in the lobby. So with a smile of satisfaction he proceeds to wait upon the next in line, but he is doomed to meet his angered foe once more, for he has made his way back to the window again. In a much subdued tone he whispers, "Say, friend, I don't want to seem unreasonable, but if you were placed in the same position as I am you would look at it as I do. You see, I have my lady friend with me and have made arrangements for a little lunch after the show, and all I have to my name is that two dollar bill."

"Oh, well, under those conditions I will gladly return one of your dollars."

Next a dainty young miss trips lightly up to the window.

"Any seats left?"

"Why yes, miss. How many?"

"Are they good ones?"

"Yes." With that a little square of cardboard slips lightly from between her fingers with the request:

"May I have two? I know you won't refuse me."

Our friend, glancing at the card reads the name of a popular actor, and, turning to her, inquires:

"Are you Mr. ——'s daughter?"

"Why no, but my father is his coachman."

Again the moving platform is put into motion, and so on until the show is started, and finally after the close of the evening's performance we witness the crowd leaving the theatre all happy and smiling, for they have spent at least one night in an up-to-date playhouse. Our friend, with a smile of satisfaction, dons his hat, coat and, picking up his cane, passes through the front door and wends his way homeward, and is just about to enter his house when a loud knocking at the box office window arouses him from his reverie. There stands a portly old gentleman knocking on the glass with his cane and loudly exclaiming, "Young man, are you going to wait upon me or not"

"Why, yes sir; what can I do for you?"

"Well, it's about time. Here I have wasted five minutes of my valuable time waiting for you to decide whether you are going to wait upon me or not. Now what I want to know is have you got two seats on the third row center aisle for to-night?"

"I am very sorry, sir, but I can give you them on the fifth row."

"Fifth row nothing! What I want is the third. You have them, but are holding them back for your friends. Never mind, I'll see the manager. I don't intend to stand here wasting time with you," and swearing vengeance he turns and makes his way toward the street, our friend staring after the vanishing Colonel. With sleep still in his eyes, any one standing near enough to the box office window could have heard the expression dropping slowly from his lips:

"Gee, but it's great to be a treasurer!"

VOSS BILL FAVORED.

Passed by the Senate Judiciary Committee at Hearing Last Week.

An especially interesting hearing on the Voss Employment Agency bill was held before the Senate Judiciary Committee on April 21. A large attendance was present, the White Rats sending a big representation to advocate the provisions of the proposed legislation. Major James Doyle, the diminutive vaudeville comedian, attracted considerable attention and put the committee in good humor by his many witty remarks in reference to how he had been treated by the booking agencies. Julius M. Mayer, former Attorney-General, appeared for certain New York employment bureaus and declared that the clause relative to the bond required was unconstitutional. He suggested that those for and against the bill get together and agree upon an amendment which would assure the fact that there would be no opposition. Harry Mountford, secretary of the White Rats; Jules Delmore, Tim Cronin, Major Jas. Doyle and Harry De Veau were among those who spoke in favor of the measure. Those who opposed the bill were Assistant Corporation Counsel McGoldrick, of New York City; C. H. Keating, Mrs. L. W. Booth, Joseph Buhler and Julius M. Mayer.

The committee favorably reported the bill, after making some amendments to the measure, on the night of Thursday, April 22. It will now go to the Senate for a third reading and final vote, it having already passed in the Assembly.

IMRE KIRALFY'S LATEST VENTURE.

The Imperial International Exhibition, covering an area of 145 acres at Shepherd's Bush, London, will be opened in state by Sir George Wyatt Trescott, the Lord Mayor, on May 14. The immense palaces when completed will be respectively devoted to expositions of the progress of aerial navigation, applied chemistry, automobilism, artificial illuminations, decorations and furnishings, metallurgy, mining, photographic art, and sporting displays. The heads of the various executive committees comprise Lord Strathcona and Mount Royal, chairman; the Earls of Derby and Jersey, Viscount Selby, Lords Avebury, Welby and Weardale, Sir John Cockburn, assisted by a score of other notables in science and art, with Imre Kiralfy as commissioner-general.

WHAT CONSTITUTES A DANCE.

BARNEY FAGAN, ONE OF THE MOST NOTED OF DANCERS, TALKS ABOUT HIS ART.

A Step or a Series of Steps Does Not Make a Dance—Rhythm and Music Synonymous in the Art of Terpsichore—An Interesting Chat Upon One of the Oldest Forms of Amusement.

Barney Fagan is too well known to the profession or the theatregoing public to need an introduction. For many years he has stood in the public eye as one of the best all-around dancers of the stage of this and other countries. As a stage director of large productions and as an instructor in dancing he is equally distinguished. He is a recognized authority here and abroad upon the history and the science of this branch of amusements. The following will, therefore, be read with interest and profit by all who follow or enjoy the art of the dance:

"What is it really to dance? Or do you mean by that what is dancing?" The query so simple in itself to a lay person hardly might seem worthy of a serious answer.

Barney Fagan, to whom the question was put the other day to settle a wager between two well-known professionals, replying, said:

"Show me, please, just what you think constitutes dancing, and maybe I can settle the argument." Whereupon one of the two disputants made a couple of rapid kicking motions with his feet and stopped.

"Do you call that dancing?" blurted out the arbiter.

"Why not? Isn't that a series of steps—and do not a series of steps constitute a dance?"

"Yes," said Mr. Fagan, to whom the skill of the dance is poetry, music and art, "but you have been executing quite of steps. Is this a step?" and he raised his right foot in the air and held the position.

"Why, no, not exactly; but I took a step and I moved my feet to do it!" mumbled the actor.

"My boy," continued Mr. Fagan, "your father and I were old and good friends and he was a real dancer, but you are like scores of others upon the stage to-day who claim to be dancers, yet have no knowledge of what they are doing. Take, for instance, the shuffle, buck and wing dancers. Do you know the origin of the buck?"

The young man was silent. "The American Indian, the Cossack and the negro use this peculiar movement in varying forms in all of their native dances. The buck is similar to the buck of the wild horse. It is a crouching, springing motion. Watch the real old-fashioned negro of the Southern plantations. He doesn't dance at all like the present day 'coon' upon the variety stage. He shuffles his feet—he crouches down and then bucks with one shoulder upward and forward or to one side or the other. The American Indian has this self-same movement as he bends over in his contorted dance. The Russian or Siberian Cossack has it in a more rapid movement. That is what it means to buck.

"The shuffle," Mr. Fagan went on, "is a sliding, side or forward and back motion upon the floor of either foot. As done nowadays sand is always used in giving an exhibition of the shuffle. To wing is to kick the foot outward from the knee like a bird flops its wings, and the buck, wing and shuffle dance is a combination of all three of these movements."

The man who has won fame in almost every city and land on the globe as a dancer sat back and puffed upon his cigar reflectively.

"You fellows should learn something about the theory of the art of dancing.

"In the first place, dancing in itself is a primary foundation of music. Every tap of the foot in a dance should give forth a certain rhythmic

(Continued on page 28.)

BAILEY AND AUSTIN

Fred Bailey and Ralph Austin, who have been making such a tremendous hit in The Top o' the World, playing the roles of Jack-in-the-Box and the Peppermint Boy, respectively, will continue with that attraction next season as the chief features of the production. In spite of the many flattering offers they have received to return to vaudeville, they prefer to remain with the musical comedy they have done so much toward making one of the big hits of the past season.

PUBLICITY FOR THE VAUDEVILLIAN

THE VALUE OF KEEPING BEFORE THE PUBLIC DAY BY DAY AND YEAR BY YEAR.

Frederick Dean Contributes His Views on the Value of the Press to the Man of the Varieties—Anecdotes of the Press Agent.

Webster defines "publicity" as something open to the view of the public. "Getting publicity" would then signify an "introduction" to the public.

Years ago when the best people on Manhattan strolled through Battery Park after their noon-day dinner, a young Londoner came to New York to settle. He had letters to one man, a prominent merchant, and asked him for further introductions. "Meet me in the Park after dinner to-morrow," said his patron. And, once there, he linked his arm in that of his friend and strolled from one end of the pleasure ground to the other. The next morning the newcomer had a credit at his banker's and more invitations to dinner than he could accept. He had been properly introduced.

A proper introduction to the public is what every stage artist is looking for and what he is entitled to.

The first theatrical press agent mentioned in New York dramatic annals was Charles Gilfert, who wrote up the merits of his theatre and his company. This same Gilfert was in charge of the Bowery Theatre when it burned on May 26, 1828. Gilfert had the ground cleared in twenty-four hours after the fire was extinguished and in ninety days the doors of a new theatre were opened to the public. Of such material is the successful press agent always made.

As time went on other press agents grew and flourished, but from the simple "introduction" given by Gilfert there grew a gradually increasing craze for exaggeration and fiction that culminated in those creations of Melville Stoltz's fertile brain, Anna Held's milk baths and Charmion's disrobing act on the trapeze. Exploiting gentlemen were driven by competition from the post of historian to that of novelist. The talents of Dickens and Dumas were demanded until even the late Baron Munchausen was made to look stupid. Channing Pollock, the playwright of to-day and prince of press agents of yesterday, claims that it requires less imagination to be a playwright than a press agent.

Walter Eaton recently asked, "Who will be the press agent for the press agents? Who will rescue this essentially American product—this manufacturer of reputations, this creator of entertaining history—that is not so?" Fortunately the rescue is unnecessary. The time has gone by for the hoax. The race of "misrepresentatives" is dying out. The American public, ever hungry for "news," and especially for "news" of its footlight pets, looks askance at what it once delighted in, keenly scents the false from the true and demands that an artist's "introduction" be founded on fact. If a properly introduced artist once "makes good" his position is secured. His public is satisfied. But woe to him who imagines that from one handshake he will be remembered forever. This is the age of publicity. Everybody and everything demands it.

It was Voltaire who said, "It is unsatisfactory to be hanged in private; we all wish to be noticed."

The story is told of Alphonse Daudet, the French litterateur, that he caught his valet scrubbing off a charcoal caricature of his master on the back fence. Daudet stopped the scrubbing, saying, "Leave it; it all advertises."

A perfected form of "introduction" is at work to-day in every branch of American life. How to make it most effective for the stage artist is the problem. Time was when advertising was thought necessary only for the star of the legitimate drama. But there has arisen a multitude of new stars in a new field—a field called vaudeville—stars demanding and receiving more recognition than their "legitimate" brothers and sisters.

Edwin Milton Royle says of the American vaudeville theatre: "There is nothing like it in the world. In one vaudeville theatre four thousand persons pass in and out daily. $10,000 a week is paid in salaries to actors and $3,500 to attachés. In one in Boston the patrons average 25,000 per week. On a holiday from 10,000 to 12,000 people frequent it."

Surely the vaudeville theatre is playing an important part in the amusement world.

Hartley Davis calls vaudeville artists "highly paid specialists," and adds that "of all people who work for their living they are the best paid. A thousand-dollar-act is the rule and not the exception. The average bill for one week costs from $2,500 to $4,000."

Harry Lauder is said to have received $4,000 per week. Lillian Russell, $3,150; Elsie Janis, $3,000; Lillian Langtry, Vesta Victoria and some half dozen others, $2,500, and there is a vast army of others working on this same stage whose remuneration scales down to less than $100.

Vaudeville has come to stay. Its originators have grown sleek and fat. Their antennæ reach out to every corner of this great amusement loving country. A week ago there was opened in San Francisco the New Orpheum that cost $1,000,000, and there are others of equal value owned outright by the producers. From $30,000,000 to $50,000,000 is a fair valuation of the properties held by the vaudeville corporations. The statement has been recently seen in print that the Orpheum in Brooklyn and some half dozen other houses of like standing bring in a yearly income of a quarter million of dollars apiece to their owners. And this in the face of the fact that these theatres charge from one-half to one-third the admission prices of their dignified neighbors devoted to the legitimate.

Now if these "two-a-day" performers have wrought this miracle what shall be their reward and how can they best attain it? How shall they grow individually and collectively? How shall they make the most of their talent? Their appeal is to the public. They must be "introduced," not once, not twice, but continually—yesterday, to-day and to-morrow. If one's "act" is a good one the fiercer the limelight beats upon it the more profit to its possessor.

There are two teams on the same bill, Smith and Jones and Brown and Robinson. Both are booked for the season. Smith and Jones, knowing their salary is secure, turn a deaf ear to the blandishments of the press agent; Brown and Robinson hearken to the persuasive voice of wisdom and are "advertised." Time goes on and the great public sees an occasional mention of the name of Brown and Robinson in the columns of the morning paper. "Brown and Robinson will be seen next week at the Alhambra." "Brown and Robinson met with success at the Colonial." "John Brown, of Brown and Robinson, now appearing at the Fifth Avenue, is, etc., etc." "James Robinson, of Brown and Robinson, whose latest picture, etc., etc.," and simular and longer stories, greet the eye of the reader week after week. The name of "Brown and Robinson" becomes fixed in the mind of the public. When it appears on the billboard it recalls this morning's story or last Sunday's picture, and it sells itself. In other words, it "draws." People talk of "Brown and Robinson" as old friends. The publicity does "Brown and Robinson" good. They improve in their work. The management smiles and next season their demand for more salary acceded to gladly. Meanwhile Smith and Jones wonder why they are not so popular as they were. "Don't know," answers the boss once, "but somehow the public prefers Brown and Robinson."

If any one has anything exceptional in the way of art the vaudeville door is wide open to receive it. Glance down any bill and see the variety from the monologist to elaborate scenic acts. The present day vaudeville bill offers everything in the way of entertainment to appeal to the "universal longing for laughter, melody, color, action and the ever-present love of wonder workers."

Here, surely, is a chance, if ever man has one, for picturesque newspaper stories. How foolish of any one on the list to remain at the bottom for want of recognition by the public, for, as in every other firmament, one star differeth from another in the size of type in which his name is printed, and he who traces the history of the headliners will find that in nine cases out of ten one of the reasons of the big type is "publicity."

FROM THE LARGER CITIES.

Notes of Interest to Vaudevillians from Various Centres of Activity.

CHICAGO.

In vaudeville the Majestic, Haymarket, Olympic, Star and Criterion will be Kohl-Orpheum-Western Association theatres; and William Morris will have the American Music Hall, at least, with excellent prospects and the benefit of the thorough introduction given it this season.

BOSTON.

For the first time in the history of Keith's that house is not devoted to the continuous. The inventor of that style of entertainment has at last given it over, and his two-a-days vaudeville proves quite as popular as ever, with strong headliners. William Morris came to the Orpheum at the opening of the season, and he made instant popularity among Bostonians. Of course, Harry Lauder was his biggest magnet, the best vaudeville feature of the year in Boston, but all his bills have been good. He now has Lindsay Morison as his resident manager, and a better choice for the position could not have been made. The same burlesque attractions play at the Palace, which has been brightened up for the year. The Howard Athenæum and the Columbia present the burlesque shows of the other wheel, and one adds to the interest with a strong house while and the other by a series of special nights, each having a popularity that is unquestioned and long continued.

PITTSBURGH.

The Grand is the foremost vaudeville house in that city, and always offers the very best obtainable acts. The performances are continuous and the average attendance has been very large. This house will likely remain open during the Summer months. On Feb. 28 last, Blaney's Empire became a vaudeville house, and has offered bills fully worth the price of admission, namely, 5 and 10 cents. The Hippodrome, Family and Liberty are small vaudeville houses and attract large attendance. If business warrants it these three places will continue to remain open during the Summer.

SAN FRANCISCO.

Vaudeville houses are bidding fair to invade San Francisco during the year to come. The following are now established: The Orpheum, Wigwam, National, Empire-Pantages, Central and Thalia.

PROVIDENCE.

The season at Keith's has been a very satisfactory one. Never before have such good bills been offered as this year, and the patronage has been correspondingly good. The same big headliners offered in New York, Boston and the other larger cities are given to vaudeville lovers here by Keith's, although the prices are much smaller than the larger cities ask. One very noticeable feature of the season has been the great number of new acts, almost every week's programme containing at least ten acts new to that theatre and the city. Since April 5 the performances at Keith's have been twice daily, the continuous being discontinued after April 3. The performances begin at 1.45 and 7.30 p.m.

CLEVELAND.

Keith's Hippodrome, which has taken the place of Keith's Prospect Theatre, plays all the high-class vaudeville artists. In addition there is generally a spectacle of some sort. This house will close June 1 to September. Manager Daniels also conducts a school here for young women who are desirous of preparing for the vaudeville stage. The Grand, Majestic and Colliseum are now playing vaudeville and do not plan to remain open this Summer, except the last named.

DENVER.

The managers of the Orpheum, the Majestic and the Crystal report excellent business, and in every case an increase over last season. The regular season of the Orpheum closes about June 1, and it is probable that a stock company may be installed for the Summer. The Majestic and Crystal will run vaudeville all Summer.

KANSAS CITY.

The Orpheum, the only high-class vaudeville theatre here, has found its capacity much too small during the past few seasons, and the managers are planning a new house of much larger proportions.

MONTREAL.

Bennett's, the only first-class vaudeville house in town, does a big business steadily. It varies a little according to the worth of the bills, but it is always good. Bennett's Nouvautes, the Lyric, the Nationoscope and the Ouimetoscope all run moving pictures in conjunction with vaudeville, and all do a fairly good business—generally very good.

MINNEAPOLIS.

Vaudeville is well patronized and draws a steady class of patrons. Until the present year the Orpheum and the Unique divided the patronage, but early in the Winter the Miles, a handsome new theatre owned by C. H. Miles, and the Princess, controlled by the Family Amusement Company, were opened. The two last named, as well as the Unique, are popular priced houses, ten, twenty and thirty, but draw good audiences. Several other houses, to cost from $25,000 to $30,000, and to furnish vaudeville along similar lines, have been mentioned as possibilities, but none of the projects has assumed definite shape. The Orpheum will close for the season early in June, but the Unique, Miles and Princess will remain open during the Summer. William Morris took over the Miles on April 19, adding it to his circuit of theatres.

THREE WELL KNOWN.

Above is a picture of J. Aldrich Libbey and the Musical Norrises, taken by Katherine Trayer outside the stage entrance of the Pantages Theatre, Vancouver, B. C.

FINLAY AND BURKE.

With a record dating back over many seasons, Finlay and Burke need no introduction. Their success at creating laughs and amusing audiences is so well known that they are seldom idle for a single week; even then club dates fill in their time. At present they are making a big hit over the William Morris, Inc., time. Although they have received flattering offers to go over to England to play the halls they have not as yet made any definite plans in this direction. A fine picture of these artists will be found on page 30 of this number.

A CRITICAL REVIEW.

Pertinent Comments Upon Acts and Players Seen in Town Last Week.

At the Alhambra last week the LaVine-Cimaron Trio opened the bill with undoubted success, their acrobatic comedy antics causing much good fun. The "dramatic" postage of May LaVine are quite as amusing as anything in the act. Her contortion work, while not particularly agreeable to witness, is remarkably well done.

The team of Davis and Walker is another of these colored aggregations made up of a good eccentric male dancer and a woman who ought to be at home minding the children or doing some other equally worthy thing. The woman in this case takes up much valuable time in trying to sing and look handsome. She does not try to dance, and that is a mercy, and while she is on the man of the team has an opportunity to get his wind for another dance. At the Alhambra last Monday night because of this dancing the team were very favorably received.

For the first time this season, Eva Williams and Jack Tucker were seen in town, playing the Alhambra last week. They offered their likable old sketch, Driftwood, which scored. The pathetic, yet amusing little playlet was as appealing as ever, and both Miss Williams and Mr. Tucker won their way to the hearts of the Alhambra audience on Monday night. A. A. Bushee played the little bit required in the part of Miss Grable effectively.

Albert Perry has been replaced by Francis J. Gillan in the role of Clement Farley in Andrew Mack's sketch, Blarney. When seen at the Alhambra on Monday night, the actor played the role capably.

The Watertury Brothers should do something either to themselves or to their cornets, for upon their entrance it is always noticeable that they strike a most horrible discord. At the Alhambra last Monday night it was nerve racking. The rest of their act was, however, as pleasing as ever, and they scored a most decided hit, which is not new for them.

R. A. Roth's Fun in a Boarding House was presented at the Alhambra last week and the wonder to every one out front on Monday night (judging by expressions heard) was that the upstairs portion of the house set stands the strain. It must take the carpenters with the act a whole day to brace up the scenery after each performance. We trust the players' lives are heavily insured. The "fun" was, of course, hilarious, and was thoroughly enjoyed by the payees.

The Elinore Sisters were seen at the Alhambra last week to the enjoyment of the Harlemites. The excruciatingly funny costume worn by Kate, and the picturesque Spanish dress worn by May, always makes a good contrast, quite in keeping with the element of the act. On Monday night they were as big favorites as they ever were and the laughs were incessant.

Edith Helena, in third position, made another remarkable hit when seen at the Plaza Music Hall last Tuesday night. Her vocal renditions as well as her imitation of a violin were beautifully rendered, while her most pleasing personality and method of singing again call for a word of praise.

Juliet ? was seen at the Plaza Music Hall on Tuesday night, when she added Clarice Mayne to her now long list of "impositions." The very catchy and tuneful song, "I'm Looking for Someone to Love Me," naturally won much applause, but as an impersonation of the original singer of the song—well, the costume was like the original!

Fred Karno's Humming Birds were seen for the first time on the Morris Circuit last week, when they appeared at the Plaza Music Hall, and as might be anticipated the rough burlesque caused hilarity of the exuberant sort.

Fred Watson and the Morrissey Sisters, as seen at the Fifth Avenue last week, make one of the most entertaining singing and dancing acts of the present season. The costumes of the girls were decidedly effective and in exceptional good taste. A "Good-night" song, "Never Let the Same Bee Sting You Twice," "I've Got Another One Worse Than the Other One," and "Shine On, Harvest Moon," were the selections rendered. The dancing of all three was away above the average of such offerings.

Julius Steger and his capable company of players were seen at the Fifth Avenue last week, presenting for the first time at that house The Way to the Heart, Mr. Steger's latest vaudeville playlet, written by Ruth Comfort Mitchell. Judging by the way it held the Tuesday afternoon audience, as well as by other standards, this little drama is one of the most truly dramatic and reasonable sketches presented in many seasons. Mr. Steger was never seen to better advantage and his ability at portraying pathos and dramatic intensity was never before shown to more advantage. The other roles were most ably handled, except that Maud Earl had a tendency to "bubble" over a bit too effusively, and Mr. Hollingsworth as Phillip Morton became somewhat too "tragic" toward the close of the play. The lighting effects, arranged and managed by Arthur Seward, deserve a word of praise.

Artie Hall shouted her way into the favor of the Keith and Proctor Harlem audiences last week and, although her voice is not what it once was, she seemed to have lost little of her former popularity. "'Cause He Never Even Said 'Good Bye'" was the best of her songs.

Marty Healy and Anna Lloyd played the Keith and Proctor 125th Street house last week and, judging by the laughter on Wednesday evening, they have passed the critical period of the vaudevillian, and should have little difficulty in securing further time. From a critical viewpoint, however, there is little to the act—but it wins laughs, and that is what most vaudeville patrons want.

Why Carson and Willard insist upon breaking away from their dialect when singing their songs is a mystery! That they are very funny as German comedians is proven at every performance, and their song selections are good, but if they kept in their characters the act would be greatly improved. They were seen at Keith and Proctor's 125th Street Theatre last week.

Fred Fischer and Maurice Burkhart were one of the real hits of the bill at the American Music Hall last week, using Mr. Fischer's songs entirely. "In Sunny Italy" bids fair to outdo "Dorando" and "My Brudder Sylvest" in popularity, and Mr. Burkhart's rendition of that song alone places him high in the ranks of character singers in vaudeville.

The Hee-Haw mule in Blake's Comedy Circus last week at the American Music Hall was a greater comedy success than ever, and on Wednesday night was in especially good humor, causing screams of laughter seldom heard during the course of an ordinary bill.

Minnie K. Hurst at the American last week sang "Beautiful Eyes" and "Love Me All the Time" with able assistance from the audience.

The Burrows-Travis company in A Trying Situation were third on the American bill last week and enjoyed a most satisfactory hit. Their finish in one was not especially strong, and Arthur Burrows might have given his audience a little more original dancing at that point, for his capability along such lines seems quite evident.

Charles J. Ross in Chuckles was a most pleasing and entertaining feature of last week's American bill. He is rapidly developing into a distinctive monologist, and manages to keep his material pretty much up to the moment.

Rinaldo could have played repeated encores last week at the American had he been so inclined. He is one of the few musicians who seem able to work alone in one, and command a position well down on the bill. He throws his personality into his violin to such an extent that it seems part of him, and if ever an instrument reflected a man's humor his does.

The Four Luby Sisters at the American with numerous changes of costume offered a singing and dancing act last week which, while not a very strong feature, provided light entertainment of a pleasing sort, and met with fair success.

Lillian Wright produced her dancing act at the American last week and opened the bill with but partial success. The act is in one and consists of wooden shoe dancing entirely. She is assisted by Gordon and Henry, who received most of the applause and the interest.

Les Jundts made their American reappearance successfully at the American Music Hall last week, closing the bill.

WHAT CONSTITUTES A DANCE

(Continued from page 27.)

tone. One step leads to another, but each step must complete itself before the next is begun, and it is the arrangement and the combination of such steps that constitute a dance.

"Every race, every country and every locality has developed its own peculiar form of dance, beginning with the earliest days of the time of man right up to the present. As dancing is done upon the stage to-day, that is solo dancing, it is in the main a sad conglomeration of every sort of steps. The Irish reel, the clog and the Scotch fling are mixed and jumbled along with a negro breakdown. In fact, most dancing acts consist of what I term 'exhibition steps' and not actual dances, that is histrionically or theoretically speaking. To illustrate what I mean I will tell you a story about an old sea captain who was at one time a pupil of mine.

"This old salt ran a fishing smack from Gloucester, Mass., in the Summer time, and he took out parties of ladies and gentlemen in fair weather to fish and sail. On these pleasure cruises he would, with his mate and crew, be called upon to do something to entertain his guests. Some would do a crude hornpipe, others would sing, tell stories of the sea or play upon musical instruments. But the captain had nothing to offer. He came up to the hotel where I was stopping and told me of his plight, asking me to teach him something in the line of a dance. I told him that I would give him a half-hour each morning for the next three weeks, and to come for his first lesson the following day.

"'What shall I wear, Barney?' he inquired.

"'You bring along your oilskins and sea boots, just as you are when sailing your boat,' I replied.

"'But I'd be as heavy as lead in those things,' he gasped.

"'Well, aren't you going to do this dance aboard your boat, and as you are when sailing her?'

"'Sure,' he replied.

"'Then do as I request, and I'll teach you a typical Irish reel, and if you will follow my instructions you'll show your friends something.'

"Well," continued Mr. Fagan, "he came up next day in his seagoing togs, and inside of the three weeks stipulated upon he could do one of the prettiest, most natural and artistically true hornpipes I've ever seen on the stage or off. The captain is dead now," and the story-teller paused to unbutton his coat and take out a handsomely engraved gold watch. "See this? Well, about three years after I had taught the old captain how to dance I happened to again spend some weeks at Gloucester, and one fine morning the old salt looked me up.

"'Barney,' he said, gripping my hand in his weather-beaten palm, 'Barney, you done me the greatest favor of my life when you showed me how ter make my feet talk. Why since that time, three years ago, I'm the king pin o' this here port, I am. There ain't 'nuther man aboard mine or any other boat what can touch me in entertainin' these land lubbers; in fact, even the boys themselves goes clean daffy when I starts to beat time with these old hoppers o' mine! And, now, sir, I'm agoin' ter repay yer!' And the grateful seaman made me walk up the main street with him and into the finest jewelry shop in town and accept this watch as a token of his gratitude and esteem.

"I only told you that story, boys, to show what I mean when I said that the average dancer takes little trouble to acquire a detailed knowledge of his art. Supposing that I had allowed that captain to learn the dance with patent leather pumps on? And how would a roystering lubber like him have looked aboard his schooner sailing through a choppy sea, with decks covered with spray, wearing a pair of light drawing room pumps?

"There are a few of the old school dancers left who adhere to those principles which will always make for what is best and truest in the art of the dance. Dancing has a history as intensely interesting in its way as any other subject, and the foundations of this art can only be maintained by an adherence to those principles which go to form the basis of this art.

"No man or woman has the right to call himself or herself a dancer until he or she first specifies what *kind* of a dancer he or she is. So and so says to me he is a dancer. I ask him what particular branch of dancing he does. He says, 'I'm a buck and wing dancer.' Or perhaps, 'I'm a clog dancer.' He has merely qualified as a dancer of one or two forms of the art, and as the term *dancer* covers the field of general dancing, my friend is of the unit class. He must specify what kind of a dancer he is. I claim that this is as true of an artist painter. Is he a landscape or a portrait painter? Surely a sign painter has no right to classify himself in the same category with Millet, Burne-Jones or Sargent! Nor has a quack medicine fakir the right to classify himself in the same school as the late Dr. William T. Bull or Dr. Austin Flint! Nor has a locomotive engineer the right to put himself in the same class with the builder of a great bridge or other edifice! And I hold that the same is true with the so-called dancer. A young man who really knows nothing more about the art of the dance than what he learned by shuffling his feet on a street corner and from that 'breaking into' vaudeville, has no right whatsoever to put himself on the same plane with any of the other really good and great dancers of the past and present!

"There are few dancers upon the stage to-day, I am sorry to say, who study dancing. This is to be regretted. It is my constant endeavor personally, so far as I am able, to uphold the traditions and to lend my influence to the preservation of those principles our forefathers have laid down, as well as to the uplifting and the breeding of a respectful regard for this one of the oldest of all of the arts of mankind.

"That's enough for to-night, boys. Some other time, if you like, I'll give you a talk upon the history of dancing from the remotest times to now. But remember this—a step or two steps is not a dance! And a clog beater is not necessarily a dancer! Good-night, fellows."

EDWINA BARRY.

Photo Mirrorn, N. Y.

This is the Girl who kissed the Minister
That had the Wife who kissed the Uncle
That had the Nephew who kissed the Aunt
That had the Niece who kissed the Husband
That had the Wife who kissed the Captain
That kissed the Girl who kissed them all.

In the very funny farce, The Home Breaker, written for her by Jimmy Barry, in which she is splendidly supported by William Richards and company of five.

PERCY WILLIAMS GOES ABOARD.

Percy G. Williams was scheduled to sail for Europe to-day (April 27) or to-morrow, to be gone several weeks. His trip is one of business, and it is highly probable that he will book many foreign acts to play the Williams circuit of theatres next season. His plans are not completed as yet, and nothing of a definite nature can be given out until his return. His theatres will be operated in the same high class manner as always, and no changes are announced in the working staffs of any of them.

A SURVEY OF THE VAUDEVILLE FIELD

NEWS NOTES GATHERED IN EVERY LOCALITY BY "MIRROR" CORRESPONDENTS.

The Growth of This Branch of Amusements Clearly Indicated—The Bills Offered Varied by Motion Pictures in Many Cities—Plans and Improvements Projected—A Budget of Valuable Information.

FOLLOWING will be found reports in brief by Mirror correspondents on the state of vaudeville throughout the country. Much information of value is here compressed for all who take an interest in this amusement field.

MASSACHUSETTS.

Hoosac Valley Park, at North Adams, will have vaudeville during the Summer, and from Sept. 5 to 11 "Old Home Week" will be observed, something like $10,000 being raised for the occasion.

At Marlborough, Mass., business has been good at the Scenic Temple. The house will remain open during the Summer.

The business at both of the local houses in Fitchburg, Mass., has been exceptionally good during the Winter and there seems to be no let up. The active management of the Cumings Theatre recently passed from the Jackson Amusement Company, who are still the lessees, to Bostock and Baker, who have changed the policy of the house from drama, etc., to vaudeville. The change seems to have been very popular, as the S. R. O sign has been worked overtime during the past six weeks. It is the intention of the management of both houses, Cumings Theatre and the Bijou to keep open during the Summer, the Cumings with refined vaudeville and the Bijou with moving pictures and illustrated songs.

The vaudeville business in Lowell, Mass., has been good. A better class of attractions has been presented and appreciated by the patrons.

CONNECTICUT.

Poli's Theatre, at Hartford, Conn (S. Z. Poli, proprietor; G. N. Hauscomb, manager), has been open daily, including Sundays, since its opening six years ago. Vaudeville during Fall, Winter and Spring and stock in the Summer. Moving pictures and songs on Sundays.

The Bijou, in New London, Conn., under the management of M. R. Sheedy, has had an excellent season with vaudeville and pictures, playing to capacity four times a day, with first-class acts and the best of pictures. Since April 12 this house has been conducted by Jackson and Sheedy as a straight picture house. In the future as in the past it will get the best of the licensed films. There has been no change in the local management, David Almy continuing as manager.

Manager Sheedy, of Sheedy's Theatre, Norwich, Conn., has had a most prosperous season at his little house. During the Summer he will combine with Manager Jackson, of the Broadway, in giving a season of vaudeville at the latter house, and in the Fall his own theatre, renovated and improved, will again open with popular-priced vaudeville and the best of moving pictures.

RHODE ISLAND.

Freebody Park Theatre, Newport, R. I., will in all probability open about July 1 under the management of M. R. Sheedy, as heretofore. The lease of the grounds has not been renewed as yet, but undoubtedly will be. This theatre is devoted entirely to high-class vaudeville and enjoys a large patronage for a season of about eleven weeks.

The Bijou theatres, Woonsocket and Pawtucket, under the proprietorship of E. F. Albee and managed by Charles Lovenberg, are playing some capital programmes these days. Among the acts which have appeared there lately have been the Metropolitan Operatic Four, Beatrice Ingram and company, Mlle. Nadje, Hardeen, James Kennedy and company, Rastus Brown, Montague's Cockatoos, the Van Dykes, Gates and Blake, the Lady of the Green Veil, Gill and Acker, Percy Plunkett and company, Mary Davis, the Two To To's, Madge Hughes and company, Marion Littlefield Trio, the Four Musical Kleises, Swan's alligators, the Four Hansells (from the Lyceum stage), Effie Smedley and company, Fiske and McDonough (who tried out two new acts), Ethel Carpenter and company, the La Belles, J. W. Bingham, Edward McWade and company, Reese Brothers, Buffalo Jones, Johnson Brothers and Johnson, Mildred Morris and company and a great many others. Some of these have played these small houses, where only small salaries are afforded, as a break in jump from one city to another or to fill in an open week, while others have played it as a try-out for new acts, getting only expenses but benefiting by the opinion, help and recommendation for further time from Manager Lovenberg, which help most of them have very much appreciated. The scheme of using these theatres for try-outs has proven a very popular one with performers looking for an opening for new acts, and every mail brings in a flood of applications for time to Manager Lovenberg.

NEW YORK

There is but one vaudeville house in Rome, N. Y., at the present time, the Idle Hour, under the management of J. Y. Burns, who has decided to continue in his present location during the entire Summer season, and not move into Seagar's Dancing Academy, as he has been in the habit of doing heretofore. He is well equipped now to handle with ease the usual large Summer crowds.

The business for the Bijou, Kingston, N. Y., this season has been very successful. The theatre will be closed during July and August, and will be remodeled and made one of the prettiest vaudeville houses along the Hudson River. The business at the Orpheum this season has been good and the vaudeville field here looks prosperous for next season. The theatre will be closed during July and August to remodel. Both the Bijou and Orpheum are under control of Wilmer and Vincent. Business at the Star has been fair, but it is picking up every day, and although in a bad location it does a good business. It will be closed the first two weeks in July to make a bigger stage, so as to stage vaudeville better than before. It is under the management of the owner, P. Sampson.

With the opening of the new Mozart Theatre in November, the vaudeville situation in Elmira, N. Y., showed a good artistic and financial improvement. Two bills a day have been offered at the Mozart, with gratifying attendance. The Family Theatre, under lease to the Mozart management and used by it prior to the opening of the Mozart, has been closed and is for rent. The Mozart will remain open during the Summer, offering moving pictures and two or three vaudeville acts. The Mozart management is building a small but well equipped hotel adjoining its theatre to house its employes and those appearing there. The Rialto offers three performances daily to good business. It will remain open during the Summer.

On dark nights the Opera House at Ogdensburg, N. Y., runs moving pictures and vaudeville. This is the only vaudeville in the city, although there are three other small moving picture theatres.

The Antique, at Watertown, N. Y., Robert Sharkey, manager, has been purchased from Mrs. J. M. Mullin by Miss Isetta Kieff. Robert Sharkey will still continue as manager and illustrated song singer. The vaudeville booking has been changed from the C. P. Gilmore time to the Interstate Booking Agency (Verbeck and Farrell), of Oil City, Pa., and Buffalo, N. Y. The Antique will be enlarged so as to give a seating capacity of 200 more than at present, and the stage from nearly double that of the present time, an eight piece orchestra was installed recently. The Mullin Film Service, of Syracuse (independent) furnishes all films shown here. Five vaudeville acts will be presented here and will be gradually increased to more when business warrants it. Business this year is excellent and still on the increase. Business at the Bijou has been fine this year. Mullin Film Service (independent) give satisfactory service, and vaudeville is booked by C. P. Gilmore, of Oswego, and United Booking Offices, New York city. The booking may be changed to the Interstate Booking but is not certain at present writing. At the Lyric, J. Grafton Greene, manager, Keith vaudeville is to be the future policy. Four acts will be presented and gradually increased to six or seven. An orchestra was installed recently. Film service has been changed from Mullin Film Service to People's Film Service of New York (licensed). A large electric sign has been ordered by Manager Greene, to be placed over the entrance. The entrance and lobby will be remodeled and decorated in the near future. A hardwood floor is to be put in the stage, and the dressing-rooms will be thoroughly overhauled, enlarged and remodeled. Business has been increasing here, and S. R. O. is now the usual sign. At the Wonderland, C. H. Bristol, manager, business is gradually increasing. Vaudeville is booked by C. P. Gilmore and will be booked by him in the future. Reels of films are furnished by Mullin Film Service. Mr. Bristol is managing this theatre temporarily and will be connected with the management of the Orpheum when his duties as general field manager for C. P. Gilmore do not call him out of the city. No improvements are intended here.

The Collingwood Opera House, Poughkeepsie, N. Y., has had a run of the first-class performances this season, and the results of the business, the management states, was fair. As a rule the house closes May 30 and opens Aug. 1, but this year it is probable that vaudeville will be instituted.

The Armory Theatre, Binghamton, N. Y., will discontinue vaudeville after this season and will be devoted entirely to dramatic and musical productions. The same vaudeville acts which have appeared at the Armory will now play at the Lyric, booking through the Keith and Proctor circuit. The Armory and Lyric will be managed by the Crescent Theatre Company, consisting of E. M. Hart, M. R. Davidson and P. Joe Congdon.

Cryptic Theatre, Peekskill, N. Y., has just opened as a vaudeville house. While it is being very well patronized now, it remains yet to be seen what the future of this little theatre will be.

Shea's, Buffalo, N. Y., the only vaudeville theatre in that city, is doing a tremendous business. No better vaudeville bill for the money—25, 50, 75—could be asked for.

The Burtis Grand, at Auburn, N. Y., J. H. Rose, manager, opened last Fall as a vaudeville theatre, but closed in January on account of poor business. It subsequently ran as a moving picture house for a few weeks, and then closed. It was scheduled to reopen as a vaudeville house on April 12, under the management of F. H. Abbott.

At Albany, N. Y., Proctor's Theatre, under the careful direction of Howard Graham, has enjoyed phenomenal business since opening last Fall with continuous vaudeville and pictures, and will probably remain open during the Summer, putting on moving pictures exclusively. The Majestic, which inaugurated the season with vaudeville and pictures, has now discontinued vaudeville and will now offer moving pictures solely.

At the Grand, the only vaudeville house in Syracuse, N. Y., the statement is made that this season's business has thus far exceeded all others. Nothing definite for Summer or next season has been given out.

While the Colonial Theatre, Peekskill, has been sold to out of town parties and the policy of the new owners has not as yet been announced, it is suspected that a liberal amount of good vaudeville is to be introduced at times throughout the coming season.

PENNSYLVANIA.

The Family Theatre, at Pottsville, Pa., has done a fair business this season. A new house is talked of but nothing definite is known about it at this time.

The Casino, at Washington, Pa., A. D. Maiz, manager, continues to be a favorite with the people. This popular price vaudeville house has a change of bill twice each week and always succeeds in pleasing with a line of high class artists. This house will continue open during the whole Summer. No change is announced for season of 1909-10.

Manager Docking, of the Poli, Scranton, Pa., said that the business during the season will average very well. There will be a stock company during the Summer and in the Fall the theatre will reopen with vaudeville.

Business at the Family Theatre, Lancaster, Pa., for the season of 1908-1909 has been large, but not up to the previous seasons. It is the present intention of the management to run all Summer.

Messrs. Schreck and McFadden, proprietors of Dreamland, Renovo, Pa., will continue to run vaudeville all Summer in this popular amusement place, and intend to install a cameraphone in the near future. The business at this house has been exceptionally good all season and promises, from all indications, to continue through the warm weather. The motion pictures used are from licensed exchanges.

There is only one strictly vaudeville theatre in Titusville, Pa., the Ideal, which W. D. Dillinger recently sold to Vrooman and Kerr. The new management will continue the same line of vaudeville and moving pictures.

The vaudeville situation at Tyrone, Pa., has proven to be what the people want as long as it is high class. Since the Bijou opened to this class of attractions the people have given their support by patronage to crowded and S. R. O. houses. It is the manager's plan to run vaudeville all Summer with the exception of three months, when the house will be closed to enlarge the theatre.

Taking into consideration the general condition of the times in this section, the management of the Orpheum at Allentown, Pa., is satisfied with the business this season. The people are becoming educated to the attractiveness of vaudeville, and patronage is liberal, as the balance at the end of each week is on the right side of the cash book. It is the intention of Wilmer and Vincent to continue to furnish the [illegible] pleasing acts to their patrons and the coming season some of the best on the road will appear at this house. There will be no change in this house this Summer, and the same [illegible] will continue the same. The house will [illegible] for the Summer and open for the [illegible] early in September.

The Orpheum, at Reading, Pa. [illegible] stock to vaudeville, will close [illegible] May 15 and will again reopen [illegible] attractions. Manager Frank Hil[illegible] large patronage at this theatre for a [illegible] route. He will take charge of [illegible] theatres during the Summer and will [illegible] 1. The success with which C. G. Kenny [illegible] meeting at the Grand is no perceptible to the theatregoing public that it remains a fact indisputable. He will continue to carry out this policy during the Summer and next season, vaudeville being the chief feature at a very low rate of admission. The R. Lobin Bijou has also enjoyed a very large patronage and will continue its performances throughout the Summer season together with motion pictures.

At Columbia, Pa., the "Happy Hour" vaudeville and moving picture house is playing to capacity houses. The manager has enlarged the house, also adding a small gallery above the entrance. No new plans are announced for the coming season.

At Johnstown, Pa., the regular season of the Majestic ended March 20. The house began with a three-a-day, March 22, in opposition to the Cambria, with three acts, two reels and an illustrated song. The prices are 5 to 20 cents. It is not known when the house will close. The Cambria will continue as before with five a day, three to four acts, and no intermission in the Summer. Prices, 10 cents.

The Family Theatre at Warren, Pa., which presents a vaudeville bill exclusively, with change of acts twice each week, has been doing an excellent business all season and will keep open during the Summer if business permits. The Bijou recently added three vaudeville acts to their moving picture entertainment, changing twice each week, and has been doing well and will continue so long as weather permits. J. D. Woodard, proprietor of the Family Theatre, has purchased a very desirable lot and is erecting on it a building which will contain a handsome theatre, seating about 1,000, besides stores, offices, and a large ballroom. The house will be ready to open about Sept. 1 and will be devoted to vaudeville. Gus Sun will do the booking.

At Harrisburg, Pa., vaudeville has struck the vein of popularity. The Family, Keedaunk and Hershey, leasers, with H. Hershey as resident manager, has been up to recently the only vaudeville house in the city. Business for the present season has been excellent. They will close about June 1 to make extensive alterations to the house, which will be completed in time to open in September. The Palace, the new $100,000 vaudeville house recently opened, is drawing large houses. They intend running the entire Summer. Hanlo Park Vaudeville Theatre (Lehigh Traction Company, proprietors), is opened in the Summer months only. Last Summer's business and attractions were excellent. They have no bookings as yet, but will open about June 1.

The Orpheum Theatre, Altoona, Pa., which has enjoyed a very successful season so far with three shows daily, will continue its policy throughout the Summer season as long as business continues to come. The Mishler Theatre went into the vaudeville realm March 15 and is doing very good business.

The opera house, at Huntingdon, Pa., has been remodeled as a regular vaudeville house, with three acts, moving pictures between, and illustrated songs. The Grand Theatre will open for the Summer vaudeville season on May 3 with a continuous performance from 7.30 to 11, giving three vaudeville acts, moving pictures and illustrated songs.

The Family Theatre, at Warren, Pa., has been presenting a good vaudeville bill all season, changing acts twice each week. Business has been excellent, and the house will probably keep open all Summer. Gus Sun does the booking. The Bijou Theatre has offered a good bill for the past two months, changing twice a week. Business has been fair. Will probably reduce to one or two acts in connection with motion pictures and remain open all Summer. James D. Woodard, proprietor of the Family Theatre, has under erection a large business block, which will contain a handsome theatre seating about 1,000 and equipped with all modern conveniences. The house will be ready to open about Sept. 1, and will be devoted to vaudeville.

During the past season the Orpheum, Oil City, Pa., has done nearly constant capacity business and fine satisfaction has been given. Early in April a new, more commodious and finer house will take its place, the completion of which will be in time for the Fall season. The Grand, although entering the field late in the season, appears to be doing a fine business and good service and appointments bespeak a successful future.

NEW JERSEY.

Freeman Bernstein, of New York, has taken over the management of the old Park Theatre, Avenue C and First Street, Bayonne, N. J. Mr. Bernstein expects to open about May 1. Several important changes in and about the theatre will be made. The attractions will be booked through William Morris, Inc.

The Bijou Theatre, at Bayonne, N. J. (Felber and Shea, managers; Burke D. Howard, resident manager), will keep open the entire Summer. The theatre has enjoyed a most successful run, giving three performances daily. Four vaudeville acts and four reels of pictures constitute the programme. The film service is licensed.

The only change in the vaudeville situation at Trenton, N. J., is the change of policy at the State Street Theatre. This house will hereafter be conducted as a popular price vaudeville and moving picture house. The Trent will continue its present policy of giving strictly first-class attractions, as by this course it has won a very enviable position. The house will close the latter part of April, remaining closed during the Summer. Montgomery Moses will continue as manager.

At the Bijou Theatre, Perth Amboy, N. J., business has been very good this season. The management will make a few improvements on the house this Summer.

The Empire, at Paterson, N. J., which has been a great success since the opening three years ago, still continues to enjoy good houses, and Manager Bruggemann deserves all success because he presents good, clean vaudeville of the higher type in one of the best theatres in the State. He will close his house during the Summer months, opening early in the Fall, presenting the same vaudeville programme. A company of local capitalists have purchased ground on Main Street, corner of Smith, which is almost opposite the opera house, and will erect a theatre to be devoted to vaudeville. The plans are now in the hands of the architects. They expect to have the house open early in the coming season.

FLORIDA.

The Air Dome at Jacksonville, Fla., Arthur Clark, manager, is the first vaudeville house for that city. It has been a decided success since its opening night. Mr. Clark has given an excellent new bill each week, and has played to S. R. O. many evenings throughout the past season. This is an "all the year round" house. The Florida Ostrich Farm and Zoo, Charles Frazier, manager, is giving general park entertainments twice daily and introducing many first-class vaudeville acts. Pastime Theatre has moving pictures and vaudeville acts, as has the Phoenix Theatre.

GEORGIA.

There are three vaudeville houses in Augusta, Ga.: The Arcadium, Manager Kaufman; the Peerless, Manager Sacre, and the Superba, Manager Luck. All three are putting on continuous vaudeville at popular prices, and are doing first-class business. This style entertainment is very popular here this season. The Peerless has just finished a number of improvements, making the house thoroughly up-to-date. Manager Luck, of

GRACE HAZZARD TO STAR

Arrangements have been made whereby the Mittenthal Brothers will star Grace Hazzard, known to the vaudeville world because of her success in her "Five Feet of Comic Opera," in The Parisian Model. Miss Hazzard will head a large company, including a chorus of good singing and dancing girls. In the meanwhile the dainty artist will play a few farewell weeks in vaudeville over the William Morris, Inc., time, delighting her numberless admirers in that field.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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"AT THE WALDORF"
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With George Spink
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I will present him with a diamond pin."

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Booked Solid This Season
In Preparation—Fourth Act of the HAGGERTY SKETCHES by Will M. Cressy.

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GLENDOWER AND MANION
In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell
The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York.
Booked Solid until September

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Same as James J. Morton

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And Her Company
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De HAVEN AND PARKER
Most Artistic Singing and Dancing Act in Vaudeville

HELLO! SAY!! LISTEN!

CHARLOTTE TOWNSEND
The ORIGINAL Hotel Switchboard Girl

UNITED TIME — ALBERT SUTHERLAND, Mgr.

the Empire, over they will open their Airdome Theatre for the Summer season May 1.

Among the vaudeville houses in Savannah, Ga., the Bijou is in good and has been all season. Hopkins is first on the Orpheum, which is the largest and most prosperous of these theatres. The class of performers given here for the price charged is entirely satisfactory to its patrons, as the house is nearly always crowded.

SOUTH CAROLINA.

The Majestic Theatre, Charleston, S. C., is booked by Williams-Gardner, playing high-class vaudeville. Grover E. Kennedy is general manager, and Ed. F. Dooley is local manager. The Academy of Music, playing high-class vaudeville, George E. Kennedy is general manager. The Academy will be kept open all Summer this year, contrary to having been closed with Weber Vincent and Rooney's. Booked by the owners for high-class vaudeville at 10th and the Savannah house from the first week in May until the opening of the regular season next Fall.

At Florence, S. C., the Elite Theatre has one vaudeville and three the moving picture show. The Coon Theatre after April 1 will put on three vaudeville acts after the moving picture show, and during this day will have the performances in the building they are now using, making it as cool and comfortable as possible, and at night the performances will be conducted in an elaborate they are now building for the purpose. The Airdome will have a seating capacity of 2000 and will be quite an improvement and an attractive place to spend a pleasant evening.

ARKANSAS.

The Lyric, at Fort Smith, Ark., under the management of W. B. Russell, has had a phenomenal business the past season, and will soon open in greatly improved Summer quarters, playing better attractions than heretofore. The Lyric has a seating capacity of 900. They use one reel of independent films.

The Theatorium, at Pine Bluff, Ark. (R. O. Haney, manager), is making vaudeville a feature now and his business has more than doubled, as he makes an effort to always get the best. The Orpheum since moving in the commodious Elks' Theatre for the Summer are doing an immense business, as Manager Witbolt has from six to eight performers of high class every week. Both of the above theatres use licensed films, and their moving pictures are the best and most pleasing. Manager Haney contemplates in the near future enlarging his theatre, as the place has become too small to hold the increasing business. The Crystal Palace, after changing hands three times, has closed for good and the building dismantled. Poor business is given for the cause.

TEXAS.

The first season of the People's-Majestic, at Galveston, Tex., has been very successful, a good attendance being the rule at every performance. At first only independent acts were booked, but since last November the bookings have been made by the Majestic people. Plans for the Summer and next season are as yet undecided, but Thomas Boyle will undoubtedly continue as manager. The Theatoreum has also done well with stock vaudeville. Quite a number of improvements are being made at this house, which has lately been purchased by Mr. Parker.

The Star, San Antonio, Tex., is now running vaudeville. This theatre is doing such big business that the managers, Messrs. Kennedy and Wyler, will begin soon to enlarge the theatre. Will put in a gallery which will give them a seating capacity of 800, twice the number they now have. The stage will be enlarged, dressing rooms provided for men and women and a nice greenroom. Messrs. Kennedy and Wyler are booking from the Sullivan and Considine circuit. The Royal (Harry J. Moore, manager), has not been doing the business they expected, still Manager Moore says he cannot "kick." The Royal is booking from the Hodkins circuit, and have had some very good acts, with a promise of better ones this Summer. Will continue throughout the Summer. In fact, they do not intend to close. The Happy Hour (Al. and Thad. Munsell, managers), has done a flattering business this season. The Munsell brothers are working up a circuit of their own, and will embrace such cities as Dallas, Ft. Worth, Galveston, Houston and San Antonio. This house is using the licensed films. The Dreamland (Furtner and Limburger, managers), is a new vaudeville house on East Commerce Street corner of Water Street. It is being built by Mr. Furtner and will have a seating capacity of 400, with standing room for 100; will have the usual number of electric fans and exits; front lighted with 100 electric lights.

WEST VIRGINIA.

The Odeon, at Clarksburg, W. Va., reports fair business for the past season. The Clarksburg Amusement Company are the proprietors. The house will remain open during the Summer under the direction of George Murray.

OHIO.

The Princess Theatre, at Marietta, O. (S. J. Gardner, manager), is the only vaudeville theatre in the city, and since it reopened has been playing to capacity houses. Extensive improvements are being planned.

The Orpheum, at Lima, O., vaudeville (Sun and Murray owners, Will G. Williams, resident manager), reports that the business at this popular playhouse the past season necessitates enlargement of the theatre. The stage will be enlarged, building refinished, a balcony built on, making the seating capacity 750. The entertainment offered thus far has been clean and wholesome. The film service is licensed. No change of management. The house will close for a time during the hot months to make way for improvements.

The past season has turned out more than ordinarily well to the owners of the Bryan Opera House, Bryan, Ohio. The house having been overhauled last Summer, was put on the Interstate Circuit, with the result that a better class of attractions has been booked throughout the season than for some years back. Patronage has increased wonderfully, and the house was packed over a dozen times during the Winter. After the closing of the Winter season the house will be opened to vaudeville and motion pictures during the Summer. H. MacPhail, the new manager, has had years of experience, and the management look forward to one of the best Summer's businesses ever had.

At Alliance, O., vaudeville and moving pictures have been presented at the Princess Theatre. Charles E. Best, manager. The house has changed ownership three times within the past six months. Business has been fairly good. No change of any importance. Performances to continue as long as business justifies it.

The Arcade and Burts, in Toledo, O., are presenting 10-cent vaudeville, illustrated songs and pictures. It is the intention to keep both houses open for the Summer if the attendance will warrant. There is no change in the management contemplated. There are several rumors about a new Keith house, but none with any good foundation.

The Orpheum, at Fostoria, O., has enjoyed a very good season, but will close during the Summer.

Business at the Orpheum, Canton, O., opened well and has shown a gradual increase. Six acts are presented each week, besides moving pictures. Licensed films are used. Sun and Murray are the lessees; H. L. Hamilton is the local manager.

Managers Ward and McCarthy, of the Grand, at Hamilton, O., will keep this cozy house open all through the Summer, the same as last year. Business generally has been good. This house is booked by the Sun Circuit, but has played many of the bigger acts off of the Keith Circuit.

Managers of the local vaudeville houses in Steubenville, O., are very well pleased with the result of the season's business, and will make no special changes for next season. The theatres will be dark for part of the Summer. The National will continue under the same management, but there is a possibility of the Palace changing, although nothing definite is known at the present time.

The patronage at the New Sun, Springfield, O., has been good all season, and Manager Sun has been doing all in his power to make his theatre popular with the people. The house will run all Summer with vaudeville and pictures.

The Lyric, at Dayton, O. (Hurtig & Seamon, managers; Max Hurtig, resident manager), has had a fairly good season from the box office standpoint and excellent in quality of bills offered. Mr. Hurtig has tried hard to please the Dayton patrons. No plans have as yet been decided upon for the Summer, but it is probable that the house will remain closed. Mr. Hurtig leaves for Europe in May with a party composed of some of his business and friends. They will take a big automobile with them and will tour for eight weeks on the Continent.

Urbana, O., has but one vaudeville house, the Lyric, which Manager Ryan expects to run through the Summer.

The past season has been good at the opera house, Kingston, O. This house has been leased by Edward Tapprag for the Summer and was turned into vaudeville commencing April 12.

The business of the Union, New Philadelphia, O., for the present season is just about with those of former years, particularly with attractions of the better class. Since the first of the year the business on the minor class of attractions has fallen off some owing, no doubt, to scarcity of work in the mills and mines. But on the better class there has been a noticeable increase. At present it is the intention of the management to run high-class vaudeville during the Summer months. Next season is fairly well booked with all high-class attractions. The management is very optimistic and is looking forward to a splendid business. The business of the Bijou Theatre is high class vaudeville and moving pictures, under the management of L. J. Herron. It is owned by the Pittsburgh Amusement Company. The pictures are furnished by the "combine" and controlled by the Motion Picture Patent Company. The vaudeville bill is from two to three acts and furnished by a split between Eastern and Western time.

The Orpheum, Bucyrus, O., H. E. Ball, manager, which includes a licensed moving picture show, has been doing good business, and will be continued until July, when the vaudeville feature will be discontinued and the moving picture show only will be given during the hot Summer months.

Manager J. F. Potts had just completed a deal transferring the Majestic Theatre, Portsmouth, O., to Messrs. W. S. and C. F. Simeral, large amusement promoters of Parkersburg, W. Va. It was announced as their intention to open this popular little theatre about March 29, running it on a conservative basis until the shoe factory strike in this city is settled, when they will give Portsmouth the best of the Keith vaudeville circuit. As yet nothing has been made definite in regard to the opening of the Millbrook Casino. Mr. Russell, manager of the Orpheum Theatre, states that this popular little vaudeville house will keep its doors open until August, when a new house will be completed and opened in September with a seating capacity of 800.

The Orpheum Theatre, Chillicothe, O., which has the Gus Sun franchise for Chillicothe, is now prospering under the management of F. C. Gunning, a former newspaper man of that city. The house is now in tip top condition, but will be even better improved this Summer, though the house will not be closed while the improvements are being made. The Apollo Theatre, now nearing completion, owned and managed by Henry Hamm, of that city, will carry a complete line of vaudeville this Summer. It is centrally located, handsomely and comfortably furnished, and will seat about 400 people.

INDIANA.

The outlook for the Summer at Michigan City, Ind., is splendid. The Park Theatre will have vaudeville every day.

The vaudeville situation in Evansville, Ind., is on a better basis. The Majestic, under the popular management of Edward Raymond, has prospered, and he contemplates enlarging the seating capacity this Summer. The Orpheum, now belonging to the Wells Southern circuit, will try vaudeville again.

R. E. Booher, manager of the Grand, at Linton, Ind., is thinking of starting Summer vaudeville at the close of the regular season, with a view to giving it a try-out during the Summer months.

The Red Mill, at Vincennes, Ind., which discontinued vaudeville in the Fall for motion pictures exclusively, will again put on high class vaudeville about May 1, and continue throughout the Summer and Fall months.

At Princeton, Ind., the Airdome, James B. Gambia, manager, will open for all classes of shows about May 15. This place had a very good run last season.

The Alcazar Theatre, in New Castle, Ind., will be changed into a vaudeville house after the first of May, in which four shows will be given daily.

ILLINOIS.

The principal vaudeville houses in Peoria, Ill., are the Main Street and the Princess. Business has been fine at both. Weast, formerly a vaudeville house, and for the past two seasons burlesque and vaudeville combined, is back to solid vaudeville again. There has been talk of outside parties buying Weast Theatre, but nothing positive has been done. If bought by them it will be entirely remodeled.

The Bijou, at Decatur, Ill., was very successful this season, so much so that Manager Sigfried has decided to remodel and enlarge it. He will add a second balcony during the Summer and open vaudeville in the Fall. During the Summer Manager Sigfried will run moving pictures only.

The first vaudeville house to be installed in Urbana, Ill., opened to the public March 23 with more than a capacity house. It is owned and controlled by W. Galvin, who has placed it on a circuit that will assure its patrons of first-class entertainment. Moving pictures are a prominent feature at this house. Mr. Galvin offered $5 for a name at the opening performance, and it will now be known as the New Theatorium.

Burton and Smith, managers of the Gaiety, in Springfield, Ill., stated that business for the season has been very good. The house will continue to be open during the Summer months. Moving pictures will be the attraction during the months of June, July and August. Licensed films will be used. The house will be under the same management for the coming season.

At Bloomington, Ill., the season has been very successful for the Castle and the attractions were of real merit. The management intends to keep the house open during the Summer instead of closing as formerly. At the expiration of his lease next Spring Mr. Goldberg, of Joliet, owner of the house, expects to have a new house built. His present plans embrace a much larger house, with a seating capacity of about 1,500. It will contain all the latest improvements and will be one of the finest vaudeville houses in the State.

The vaudeville situation at the Bijou, Quincy, Ill., has been very satisfactory in every respect. The quality of bills presented this season has been exceptionally good, many of the best acts presented in the leading vaudeville theatres in the cities having been seen here. Notwithstanding the fact that the Bijou now has twice its former seating capacity, the theatre has been drawing large houses during the entire season. It is the intention to close about June 1, and during the Summer a new front will be put in and other improvements made.

At Canton, Ill., business for the past season has been very good, and the Variety has proven a very popular place for theatregoers. J. W. Spanople's plans for the Summer are to put on a ten-cent show, including moving pictures and vaudeville acts. He expects to start Summer business about June 1.

Only one vaudeville theatre is in operation in Streator, Ill. Four nights of the week are devoted to vaudeville, the remaining three nights to moving pictures. Prices charged for the vaudeville nights range from 5 to 20 cents. Business has been very good during the past season.

Mat Kusell, manager of the Crescent Theatre, Champaign, Ill., has arranged to build a new house and devote it to vaudeville. The Crescent Theatre will be devoted to combination. This theatre was remodeled this season and phenomenal business has been the rule. Mr. Kusell has made his headquarters in this city for the past eight years, and has always been held in the highest esteem of the audiences. A contract of importance has just been made with Mabel McKinley, whereby she has entered into a five-year contract with Mr. Kusell. The tour extends South into Florida. She will also play Havana and the island of Cuba for several weeks. The Crescent Theatre will run all Summer under the same management.

IOWA.

Manager Stewart will continue Cosmo Theatre at Eagle Grove, Iowa, during the Summer as usual, but will endeavor to improve the vaudeville feature.

The Bijou, at Dubuque, Iowa, Jake Rosenthal, manager, is the only exclusively vaudeville house in town, and is expected to close when his Airdome opens. The business of the Bijou the past Winter has been excellent.

MISSOURI.

The Majestic, at Arkansas, Mo., is controlled by the Interstate Amusement Company. Saul S. Harris is resident manager. The Majestic has enjoyed a most prosperous season this year, the best since the house was opened four years ago, which proves that the public of this city desire a high class vaudeville house. The Majestic will close on June 1, but will be run as a moving picture house during the Summer.

MICHIGAN.

A very good line of vaudeville is presented at the Majestic Theatre, Kalamazoo, Mich., under the management of W. S. Butterfield. The patronage is first-class. The theatre will be closed during the last two weeks of July and a part of August for necessary repairs. Harry W. Crull, local manager, will continue in that capacity during next season. He is very popular with the theatregoing public.

Dreamland Theatre, Traverse City, Mich., G. Lote Silvers, proprietor. Mr. Silvers now gives five shows daily and has a single and a double act. The actors change twice a week. Mr. Silvers intends to enlarge Dreamland, as he now turns away crowds every night.

The vaudeville business in Escanaba, Mich., is very good at present. Both theatres are playing to capacity daily and patrons are becoming educated to the routine. The houses are the Bijou, A. E. Atkinson, manager, and the Grand, James Tolman, manager. The Bijou has a seating capacity of about 300 on main floor and the balcony seats about 150. The week of March 15 Manager Atkinson put in new opera chairs. As soon as ground can be broken operations will begin on the new Grand Theatre. It will cost approximately $20,000.

The local vaudeville situation at Coldwater, Mich., is being well taken care of by the Tibbits Opera House management, who present just enough of this class of entertainment to satisfy the present demand.

The Bijou, the home of vaudeville in Battle Creek, Mich., has had a fine season, so much so that work is now progressing on a new $40,000 vaudeville house, which is sure to be popular.

WISCONSIN.

The Unique, at Sheboygan, Wis., is doing better business than ever. Since Manager Vollert has assumed control of this house a better class of attractions is coming this way and capacity houses are the rule.

Business throughout the season at Racine, Wis., has been large, and the house gaining in popularity. Good vaudeville is given daily at the Bijou Theatre, matinee and evening, and moving pictures shown. A balcony has been planned for the house and may be added in the near future. No change in management is planned, and the house will remain open during the Summer. Campbell and Danforth are the managers.

KANSAS.

At Emporia, Kan., the Airdome, Fred R. Corbett, manager, has been playing stock, vaudeville and musical companies, each company two weeks. The season lasted twenty weeks. Roy Crawford, of Topeka, Kan., is the booking agent.

At Wichita, Kan., the Orpheum, under the management of E. G. Oleson, has been drawing large houses and will probably keep open all Summer.

NEBRASKA.

At the beginning of the season the Acme Amusement Company was incorporated and purchased the Lyric and Majestic theatres in Lincoln, Neb., as well as Wonderland. At this time connection with the Orpheum Circuit was effected for the Majestic, and seven act bills were offered at prices consistent with the improved quality of the offerings. A short time ago the Dreamland Theatre, formerly a moving picture house, put in two or three vaudeville acts, supplemented by pictures and songs, at popular prices. The house seems to fill a needed position, judging from the attendance.

MONTANA.

At Missoula, Mont., some people have taken a small store and turned it into a little vaudeville house, putting on cheap attractions and charging 10 and 20 cents.

NORTH DAKOTA.

The Gem Theatre, Bismarck, N. D., P. Moore, manager, reports that business of last season was very good. The house continues to have three performances two days a week.

IDAHO.

Manager Johann is thinking of putting in vaudeville in his theatre at Caldwell, Idaho, during this Summer.

WYOMING.

There is one vaudeville theatre in Cheyenne, Wyo.—the Atlas. Thomas Heaney is the proprietor and manager. The patronage of this theatre has been very good since its opening in February, 1908.

COLORADO.

The Majestic is the main vaudeville theatre in Colorado Springs, Colo., having recently changed from the old "Empire." This house has done and is doing a good business and will remain open all Summer, giving three shows a day. This house has been entirely remodeled, patterning after the rest of the Majestic houses throughout the country. New scenic and lighting effects have been installed; new carpets, draperies and furnishings and a horseshoe balcony have been put in, bringing the seating capacity of this house from 750 to 1,250. Also has put in a four-piece orchestra, and, averaging, has received better patronage than the standard houses. The resident manager is De Witt C. Webber.

CALIFORNIA.

The Orpheum, at Los Angeles, Cal., of course is the main attraction in this field, and is always packed at fourteen performances a week. The Los Angeles Theatre is vaudeville in nature and belongs to the Sullivan-Considine management. It gives performances every day and night at low prices and meets with satisfactory patronage. The Walker Theatre, under the direction of the Sullivan-Considine Circuit, is devoted to vaudeville, giving performances every day and night at popular prices, and notwithstanding the fact that this house is out of the beaten path and further south than any other amusement house, it has been well patronized.

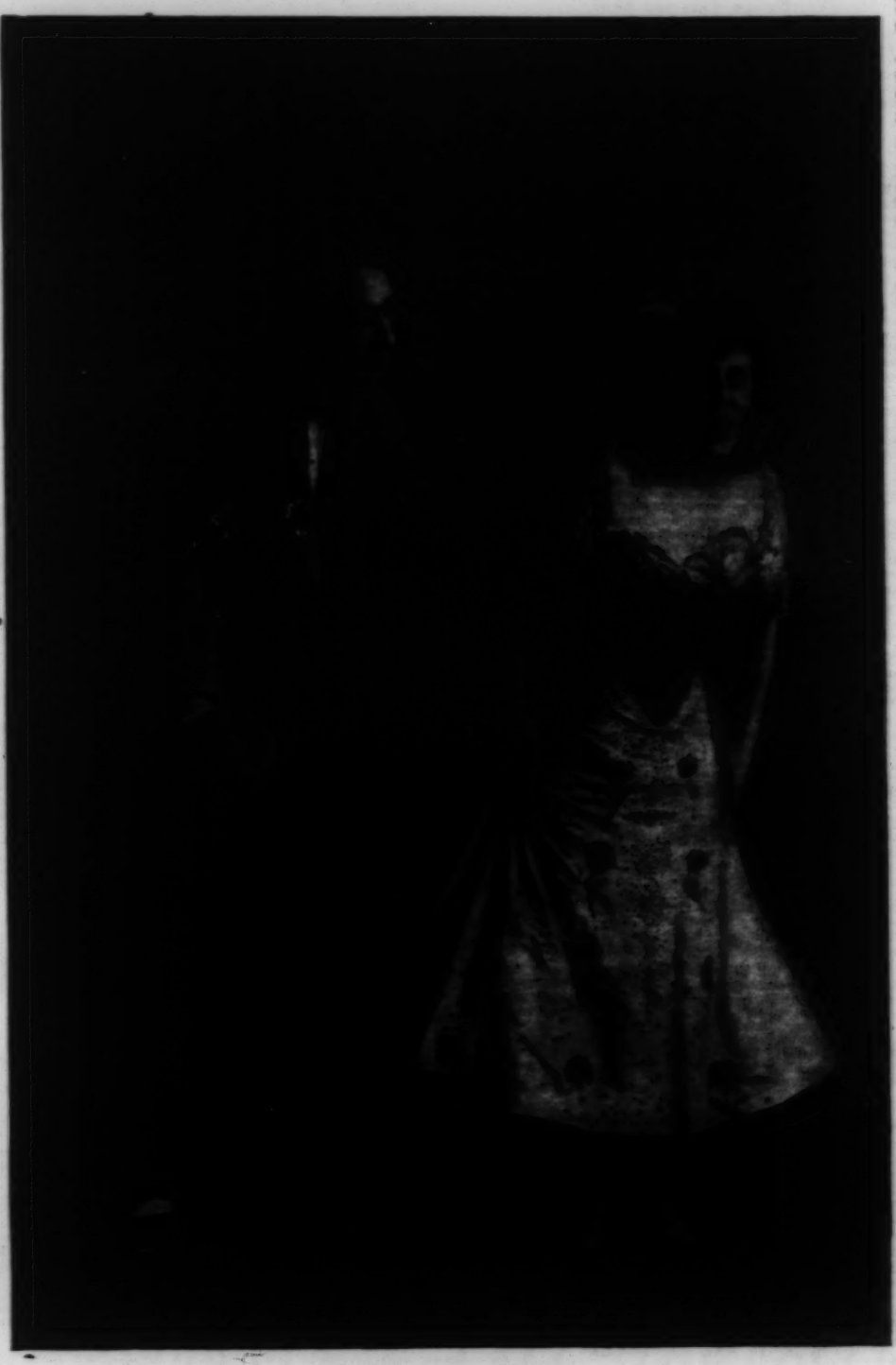
WASHINGTON.

The two vaudeville houses in Everett, Wash., are doing good business, playing cheap acts most of the time. There is a splendid opportunity here for an up-to-date house with a population of over 30,000.

This has been the first season of a vaudeville house in Aberdeen, Wash. During part of the season, owing to the inability to secure good acts, business was poor, but since Mr. Goldsmith succeeded in getting Pantages and Orpheum acts business has shown a decided improvement. The house will undoubtedly be open until Summer and then close for repairs, opening again in the Fall with strictly first-class vaudeville.

OREGON.

The Summer season at the Medford, Medford, Ore., will be on the Sullivan and Considine and Orpheum circuits.



FINLAY AND BURKE

NEW VAUDEVILLE ACTS.

Fewer Productions Than Usual Made During the Week Just Past.

Julian Eltinge.

Through the auspices of William Morris, Inc., New York welcomed the return of a true artist in the person of Julian Eltinge. Although he has been known as an "impersonator" of women, Mr. Eltinge's work is so wonderfully artistic that for the time being he actually seems to live the characters he portrays. And his costuming is so gorgeous, yet so tasteful and his facial make-up and expression are so truly feminine, that no one not knowing could for one moment imagine that he was other than a woman. Mr. Eltinge's present repertoire embraces four characterizations, namely, The Nell Brinkley Girl, the Bathing Girl, a Baby Girl and his latest production, the Incense Dance. Each of his characters are widely different from each other. In the first he wears a Directoire creation of indescribable beauty, with an auburn wig; in the second a black silk bathing costume, with a dark brown wig; in the third a typical white baby dress with half hose, and a golden, curly wig, while in the last he appears as a beauty of the Orient, in a clinging white, decollette garb of the Far East, bare feet, jeweled head dress, breast plates and ornaments. The stage setting used in this dance is on a par with any of the similar offerings seen hereabouts this season, the lighting effects surpassing many. The burning incense, the vases, shrines and other properties of the setting all deserve mention. As a finishing touch to this dance, Mr. Eltinge uses carved wands with a filmy gauze attached to each, with which he gives an effect similar to the fire dances of such artists as Loie Fuller. In fact the wands gave him a freer motion and hence a more artistic result, baby spots at the sides of the stage completing the effectiveness of the whole. As the opening headliner for the new Plaza Music Hall, a better act could not have been picked, and it is to be hoped that Mr. Eltinge will remain in vaudeville long enough to allow all who love art of this sort to see him.

Kris Kringle's Dream.

Kathleen Clifford, Arthur Hill and the dancers from The Top o' th' World were seen for the first time in vaudeville at the Fifth Avenue last week, presenting a scene from that production almost in its entirety, with a few modifications. The scene is the toy shop of Santa Claus, with the human dolls, the Jack-in-the-Box, the Peppermint boy, Kris Kringle, the polar bear and the Doll Princess, which was described in THE MIRROR before and needs no repetition here. The dancing was, of course, the feature of the act, and seldom has vaudeville been treated to a more worthy offering of this sort. Each number was most effective and the ensemble and group dancing were applauded to the echo on Tuesday afternoon. For all of this William Rock, who staged the act, deserves unstinted praise. Miss Clifford was winsomely captivating as the Princess and danced exquisitely. Arthur Hill played the bear excellently, seemingly at times to have acquired the very habits and actions of the Bruin Family. Robert Nolan and Harry All were seen as Jack-in-the-Box and the Peppermint Boy, and Joseph Flanagan played Kris Kringle. On some of the advertising matter the public was led to believe that Bailey and Austin, who created the roles and Jack and the Peppermint Boy, respectively, and who are still playing them with the original company, were in the act. This is a misrepresentation that is not excusable. As a pretentious vaudeville act Kris Kringle's Dream is a success.

Harry Brown and Company.

At the Fulton Theatre last week Harry Brown appeared in a new sketch called The Village Doctor. Mr. Brown appears in the title-role, and is supported by Gilbert Fitzgerald and Grace Kimball. The little story, a mixture of pathos and comedy, tells of the return to his home, after a college course, of the son of the quaint old village doctor. The boy is young and enthusiastic, and brings home with him a picture of the girl whom he met while away and with whom he imagines himself to be in love. This is unsatisfactory news to the village doctor and to the little girl to whom the youth had made love before he "left the village." Incidentally, the young man has won a large sum of money at poker, which he has intrusted to a friend. It transpires that this friend decides to run away with both the young man's money and his prospective wife, the latter apparently being quite willing. So the village doctor's son decides that he has been something of a fool to dally either with poker or a young woman who would run away with any one or everybody, and his eyes open to the fact that he loves his village sweetheart best. It is quite clear that she loves him. So every one is happy. Mr. Brown was delightful as the old doctor and Mr. Fitzgerald as the boy and Miss Kimball as the girl were pleasingly youthful and sincere.

Tom Barry and Company.

Nick Carter, the Boy Detective, the sketch presented at the Bijou Theatre, Brooklyn, last week, by Tom Barry, is a little melodrama thriller with excellent blood curdling propensities. A messenger boy, sleepily awaiting a street car in a lonely suburb to take him back to town, falls asleep over a volume of Nick Carter and dreams that he figures prominently in one of that great detective's most thrilling adventures. Of course, in the sketch, the dream is acted out and most amusingly. The messenger boy's companions in his vision are a beautiful adventuress, a villain of a particularly vicious disposition, and Nick Carter himself. Mr. Barry in the only member of the quartette who seems to have caught the idea properly, and the other players lose countless opportunities for raising laughter by not carrying the act in the broad vein of burlesque which such an entirely impossible and absurd episode calls for. All three appear as serious as if performing a problem play, whereas, with burlesque touches here and there, the absurdity of the typical Nick Carter personages could be made immensely funny. Marianne French is the adventuress (a decidedly attractive one), Mr. Eldredge the villain, and Dick Bentley the Nick Carter.

Edward McWade and Company.

Edward McWade presented at the Bijou Theatre, Brooklyn, last week a new comedy playlet called An Emergency Act, and dealing, as the title suggests, with the innermost workings of vaudeville. Mr. McWade appears as an irascible stage-manager, and Margaret Fay and Francis Fay as "the Martins," a vaudeville "emergency" act with aspirations. There is an excellent and a very novel idea embodied in the sketch, but to attain any great success it must be worked over and smartened considerably. The finish, too, is weak. It would be much better to have the hard-working vaudeville couple, after a try-out, "make good," and so let the little sketch end happily. As it is now, with the pair being "thrown down" after the action of the sketch has won for them the sympathies of the audience, the hearers are too crestfallen to applaud. The little skit is acted excellently. Every vaudevillian knows the kind-hearted but roughly-spoken stage-manager presented by Mr. McWade. Margaret Fay was excellent as the woman member of the team, and in a few serious moments did some really creditable acting. Francis Fay, quite young and Cartereseque as to hair, shows some talent as a comedian of the Cohan type and brought out much laughter.

Daphne Pollard.

Robert E. Irwin, manager of the Fifth Avenue, is to be congratulated upon the "find" he has made in Daphne Pollard, who made her vaudeville debut at that theatre last week. Seldom has an audience warmed up to a new personality as did the Tuesday afternoon audience at that house. From Miss Pollard's first entrance to her last bow, and these were many, this dainty little singer and dancer carried every one with her, heart and soul. Magnetism in such a petite body is seldom found in such quantity or of such power. Miss Pollard has three songs, the first of which was the best and the newest. It is called, "I Love My Wife, But Oh You Kid!" and the song is bound to become a most popular comic number. The other offerings were: "When You do the Oshkosh Glide," "Cutie," and an English Coster song, in a character costume suitable to it. Miss Pollard wore two other costumes, one of pink and the other a baby dress of white.

"Slivers" Oakley.

Frank "Slivers" Oakley, known throughout the circus and pantomimic world as one of the foremost comedians in his line, made his vaudeville debut at Keith and Proctor's 125th Street Theatre last week, being assisted by Artie Nelson the athletic tumbler. Mr. Oakley gave his pantomimic burlesque on a baseball game which he used to do with such success with both the Barnum and Bailey Circus and the New York Hippodrome. It is needless to say that he scored a laughing hit of extremely large proportions. Mr. Oakley is a real artist in this peculiar style of pantomime and few there are who can equal him. His opening served to "kill" a lot of time and was not so very funny, his business being along familiar lines. Artie Nelson entertained with some clever and difficult tumbling, but the act would be improved if Mr. Oakley worked alone and merely did his ball game pantomime. A special canvasmic drop is carried, with a miniature baseball diamond.

Wilson and Fitzgerald.

Fitzgerald and Wilson, who appeared at the Columbia Theatre, Brooklyn, last week, are "allround conversationalists" of some cleverness. Both the men are young and work with vigor and snap. They sing some fair parodies and finish with a burlesque melodrama that is quite original and amusing.

The Vivians.

An extremely clever shooting act was that contributed to the bill at the Columbia Theatre, Brooklyn, last week, by the Vivians. Both the man and the woman shoot, the latter winning much applause for her accurate aim from the second balcony of the theatre, at targets on the stage. Of its kind, the act is excellent.

The Daltons.

At the Columbia Theatre, Brooklyn, last week, the Daltons, a young man and a rather pretty girl, presented a singing and dancing act in which the former impersonates a messenger boy and the latter a fluffy sort of bebibboned little girl. The turn is quite pleasing despite its lack of any novel or very new material.

The Kramers.

Maude and Annie Kramer presented at the Columbia Theatre, Brooklyn, last week, a comedy skit called, rather grotesquely, Flap Jack Sal. The former supplies the bulk of the comedy, Annie Kramer doing little save serving as "feeder." Maude Kramer dances well, sings badly, and in a Sis Hopkins kind of way is often quite funny.

Antoinette.

A young girl using the above name at the Columbia Theatre, Brooklyn, last week, displayed a pleasing singing voice and some dancing ability, but marred her entire act by unsuccessful attempts to "imitate" Anna Held and Bessie McCoy. In a "straight" singing and dancing turn, with a wise choice of songs, the girl would stand a better chance.

Carita.

In a rather elaborate dancing act Carita was one of the headline features of the bill at the Columbia Theatre, Brooklyn, last week. Well managed lighting effects, some additional scenery and apparatus of her own, and marked dancing ability make Carita's act enjoyable.

Bowen, Lina and Moll.

A trio of the above name, three clever acrobats, were a feature of the bill at the Bijou Theatre, Brooklyn, last week. The trio comprises one woman and two men, one of whom is something of a comedian. On the trapeze and bars the work of the three is neatly and cleverly done.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S 125TH STREET THEATRE.—Marty Healy and Anna Lloyd opened, followed in regular order by Alcide Capitaine, Carson and Willard, Hotel Laughland, Artie Hall, "Slivers" Oakley (see New Acts), Binns, Binns and Binns, and Madame Theresa Renn.

KEITH AND PROCTOR'S FIFTH AVENUE.—Rossi's Musical Elephants opened, followed in order by Fred Watson and the Morrisey Sisters, Mlle. Odette Valery, Daphne Pollard (see New Acts), Julius Steger and company, Claire Romaine, Kathleen Clifford, Arthur Hill and company (see New Acts), and the Mirza-Golem Troupe.

PLAZA MUSIC HALL.—William Morris, Inc., entered the German Theatre on Madison Avenue, near Fifty-ninth Street, last week, and rechristened it the Plaza Music Hall. The beautiful and exquisite playhouse is admirably adapted to vaudeville and should develop into one of the favorite amusement resorts of its kind in this city. On Tuesday night, possibly due to the inclement weather and also to the suddenness of the move from the Lincoln Square, there was only a half a house, but all who were present had nothing but praise for both the theatre and the bill. Julian Eltinge was the headliner, the others appearing in order, including the Brothers DeWynne, who opened, Edith Helena, Sabaret, Rice and Cady, Mr. Eltinge, Harry Fisher and Rose Botti, Juliet ? and The Mumming Birds.

KENNEDY'S THIRD AVENUE.—La Belle Troupe, Pongo and Leo, Fritz's Dogs, Hilda Hawthorne, Carl McCullough, and the DeMuths.

VICTORIA.—Surratt and Gould, Rice and Prevost, Joseph Howard and Anna Laughlin, Wilfred Clarke and company, Frank Morrell, and Pauline (third and last week).

AMERICAN MUSIC HALL.—Capacity business was the rule at this house again last week, and the bill proved a most pleasing one. Lillian Wright, assisted by Gordon and Henry, Minnie K. Hurst, Burrows-Travis Company, Four Luby Sisters, Five Juggling Jordans, Shean and Warren, Charles J. Ross, Fred Fischer and Maurice Burkhart, Blake's Comedy Circus, Rinaldo, James J. Jeffries, and Les Jundts.

ALHAMBRA.—On Monday night the usual crowded house was not in evidence, due possibly to the inclemency of the weather. The bill as a whole was enjoyable and ran smoothly. The LaVine-Cimaron Trio were the openers, being followed by Davis and Walker, Eva Williams and Jack Tucker, John E. Hazard, Andrew Mack and company, Waterbury Brothers and Tenny, the Elinore Sisters, and Fun in a Boarding House.

COLONIAL.—A bill of remarkable strength and pleasing variety was that at the Colonial Theatre last week. The numbers, running in the following order, were admirably chosen and arranged. The Piquays, Carlin and Otto, the Tomsons, with their "mystery"; Howard and North, Lasky's Playerphiends, Charles Leonard Fletcher, Vesta Tilley, the Basque Quartette, the Charles Ahearn Troupe, comedy cyclists, and an amusing moving picture.

AT OTHER HOUSES.

DEWEY.—Last week were Mayo and Mayo, Claire Sisters, Pearson and Garfield, Bertha Cooper, Herman and Rice, Brandt Sisters, Ethel Jackson, Pine and Kissen, Stone and Miller, Harry Niles, Mildred Hawley, and Beckwith Cone company.

MANHATTAN.—Last week's bill included Billy Terry, Lamore Brothers' Trio, Lillian Maynard, and Miss Douglass.

FOURTEENTH STREET.—Billy Harper and company, Jerge Brothers, Gorman and West, and Romalo Troupe were last week's attractions.

AGENTS AND PRODUCERS

Barney Fagan has recently written a number of plays and sketches. Madison Corey is reading an Irish play entitled The Game of Love. Frank McKee is considering a musical comedy by Mr. Fagan entitled The Land of Fancy. In collaboration with John McGraw, the noted baseball player and manager, he is writing a baseball sketch called The King. The Booking Offices are considering a production of Mr. Fagan's Indian romance, Juanita, for presentation in vaudeville.

Miss D. Y. D'Arcy, who formerly rode in the somersaulting automobile with the Barnum and Bailey Circus, has written a sketch to be produced in vaudeville, in which she will introduce her famous statue poses. Miss D'Arcy will be assisted by a well-known male quartette. She is under the management of H. S. Whitney.

Charles Mack will appear in vaudeville soon again with his little Irish romance entitled Come Back to Erin. Next season he will tour in the romantic Irish comedy of the same title, playing the larger houses.

Billie Burke, the agent, has successfully produced his condensed version of Uncle Tom's Cabin, and it will shortly be seen in New York. He is also piloting a new act in which he will feature George Murphy, who made a hit in the Newlyweds production, and a company of six girls and another principal. It will be entitled the Millinery Maids.

The John J. Iris Amusement company was scheduled to produce Back to Iowa, a new vaudeville playlet, in Atlantic City yesterday, April 29. James Kruger plays the part of John D. Rockefeller in this sketch.

Edwin T. Emery is now writing a new sketch entitled Cleopatra, the Enchantress of the Nile, which will resemble the Salome act. Four people will be necessary for the new sketch.

Mrs. M. J. Keithly, of South Bend, Ind., has just completed a playlet of interest which has been secured by Lizzie Lasky and will be used by her on the Orpheum Circuit. The playlet, La Blanche, will require a co. of six, and the production will be endowed with excellent special scenery and extensive electrical effects.

John G. Hoeffl will, early in May, present his latest dramatic playlet, Pals for Keeps, in vaudeville with Harry Cowan featured in the leading role of Dick Gleaster, supported by two other well-known players. Mr. Cowan is closely related to the Rogers Brothers and engaged in their support in Ireland at the New York Theatre.

Charles Lonsdowne's acts, the Six American Dancers, La Petite Revue, and the Tuscany Troubadours, have had a very successful season, playing steadily since August, and are booked solid for the Summer and the coming season over the Orpheum time.

INTERVIEW WITH WILLIAM MORRIS.

Head of the Independent Circuit Talks of the Past and Future of Vaudeville.

"It is a notable fact," said William Morris yesterday, "that during the season now coming to a close the vaudeville business has made decided advance while melodrama has lost ground, and even the better class of dramatic productions have failed to score the customary percentage of successes. It proves how firm a grip vaudeville has upon popular approval and demonstrates forcibly the fact that vaudeville has become permanently established as a profitable amusement enterprise.

"Fifteen or twenty years ago the pessimists predicted that the continuous performance was but the fad of the moment, the offspring of the craze for farce-comedy, and destined to an early death. The continuous performance is dead, but it lived to produce the bigger vaudeville with two performances daily and a class of entertainment that is possible where the higher admission fees are charged. Fifteen to fifty cents as the limit of price is a thing of the past. Prices have doubled and salaries are trebled, but greater entertainment is yielded by the higher priced bills, and the visitor to a vaudeville theatre is assured a diverting performance in which the majority of the acts are certain to please his individual fancy.

"I believe that I am entitled to claim the credit for being the first to urge the abolishment of the 'Supper Show,' the elimination of which placed vaudeville upon a new plane and did away with the bickering about 'two show' and 'three show' acts. The change to two shows a day gave a new impetus to the business and placed vaudeville upon a higher plane, as I predicted it would. I am now equally confident that the scheme in operation at most of the theatres operated by William Morris, Inc., whereby twelve to fourteen acts are now given in the same time usually occupied by nine or ten, is the policy of the future for the United States, just as it has been in the European music halls for years past. It permits a greater variety to the offering and does away with the time-killing padding that so frequently operates to the detriment of an entire programme.

"Of my own plans for the future I am not yet prepared to go into detail. William Morris, Inc., are acquiring desirable houses as the opportunity presents, and notable additions will presently be made to the list as it now stands. Were I to accept all the houses offered me I should now have an unwieldy chain of theatres, but I am accepting only those that will prove adaptable to my plans, and this season's slow but certain growth has been far better than the opening of a string of theatres, many of which might have to be closed because of their future unavailability.

"Next season will probably see the establishment of a chain of William Morris theatres from here to the Pacific Coast, houses run on the William Morris plans and sharing in the popularity and profitableness which I predict for the business in general."

MARTIN BECK'S ANNOUNCEMENTS.

Manager of the Orpheum Circuit Tells of the Plans for Next Season.

"Now that the New Orpheum Theatre in San Francisco has become a reality, our energies, so far as the houses themselves are concerned, will be directed toward erecting new theatres in Los Angeles and one or two other important cities where Orpheum theatres are at present being leased," said Martin Beck to a MIRROR representative last week. "We will introduce Orpheum programmes in Ogden, Winnipeg, Duluth and various other growing Western communities which seem to demand a better grade of amusements than they have been provided with in seasons gone by.

"But our principal effort will be to develop and improve the branch of the theatre in which we are engaged. Through the fine facilities offered by our new headquarters we hope to provide those artists who are ambitious, and wish to better their offerings with greater help and inspiration than before. Vaudeville is so flexible and it presents so great a scope for the working out of new ideas and for general expansion that my most important thought for the future is to foster its growth and to be helpful to the artist and those who are ingenious, earnest and original."

RUMORS OF GREAT MERGER BREWING.

Possibility of a Combination Between Two Great Circuits of the East and the West.

Several weeks ago THE MIRROR published a news story regarding the possibility of the joining together of the most prominent business men in the vaudeville field. Last week the same rumor floated about, coming from the Far West, and finally reaching the Great White Way in such a manner as to lend much significance to the former stories, which had caused a stir throughout the world of the varieties. As to just what this combination may bring forth and as to who are said to be back of it it is impossible to print at this time, but that a big and far-reaching amalgamation is under consideration between the foremost men of both the East and the West seems quite probable, and it is more than likely, from the information now in hand, that before many weeks, or possibly days, have passed by such a combination will have become a fact.

MOVE INTO THE LONGACRE.

The staff of both the Orpheum Circuit Company and of the United Booking Offices, as well as a score or more agents, moved from the St. James Building last week into the Longacre Building at Broadway and Forty-fifth Street. The offices of both concerns, on the top floor, are sumptuous and are fitted with every modern convenience necessary to an up-to-date business office.

MORRIS TO MOVE NEXT WEEK.

The offices of William Morris, Inc., will move over to the American Music Hall Building next week. For the past ten days the old offices have been in confusion owing to the change of home of the headquarters of the Independent Circuit, and a large part of the furnishings and equipment are already installed in the new and more commodious abode. Each head of a department will have a room to himself, as the firm will occupy the entire building.

NEW VAUDEVILLE THEATRES.

The new Columbia Theatre, in Milwaukee, Wis., opened April 10. The playhouse is large, commodious and comfortable, with a tremendous seating capacity. The vaudeville offered was the newest and best obtainable.

Highlandtown, Md., now has its own playhouse. On April 12 the Eastern Theatre was opened, and there was a series of vaudeville attractions given, together with moving pictures and illustrated songs. The theatre was erected by the Eastern Amusement Co., of which W. C. Wellener is president and in which John E. McIver and others are interested. It has a seating capacity of 650 and has a stage 20 x 140 feet.

A mortgage for $175,000, given by Frederick F. Proctor to William Scheerer, of Newark, N. J., was reported to have been filed in the latter place on April 20. The amount covers part of the consideration given by the theatrical director for a large tract of land in Newark, upon which he will erect a theatre. The property is said to be worth about $275,000.

On April 21 work was begun on the new vaudeville theatre to be erected on Washington Street at the corner of Kneeland Street, Boston. It will be called the Washington Theatre, and James Donaldson is back of the enterprise.

The vaudeville business in Chattanooga, Tenn., has been very good this season. Messrs. Catwin and Albert, owners of the Orpheum, are building a new vaudeville theatre. The Airdome, which will open May 3, with a seating capacity of 1000, will have a mezzanine balcony, composed entirely of boxes in which dancing will be allowed and soft drinks sold.

A PAIR OF KIDS.

"Jingles" and Louise Keaton.

VAUDEVILLE JOTTINGS.

Harry Van Gorder and Roy Ohl, under the team name of Van and Ohl, musical comedians, have been playing Verbeck time, and are rebooked for Fall engagements on the same circuit.

Eagle Grove, Iowa, is the home of Dan Rice and his educated pigs. He has been remodeling his trained pig act for the Summer season. Dan K. Rice, the aforesaid, will have all bookings done through the Chicago agents this season.

The following vaudevillians will spend a good part of their time in Paterson, N. J., during the Summer: Arthur Rigby, Marion and Deane, Barry and Wolford, Marion and Pearl, Nelson Brothers, Lincoln Military Four, and Jimmy Mack, of Mack and Quigg. The above are well-known on the Keith and Proctor Circuits and most of them have their time all filled for next season.

Ben Sallosky, of Escanaba, Mich., has leased his theatre to the Bijou Amusement Company, under the management of Jennie Campbell. They at present are conducting theatres at Marinette, Wis., Calumet and Hancock, Mich.

The La Van Troupe, for several years circus performers, are going into vaudeville this season.

The Flying Flahers, feature act for several seasons with Ringling Brothers, are now in vaudeville.

William Avery, for many years a performer and for three seasons manager of the Castle Theatre in Bloomington, Ill., is now in vaudeville.

Claude Thardo will commence in June to stage and rehearse new acts for Sun and Leason; he will be located at the New Sun Theatre, Springfield, Ohio, and will have the use of the house during the mornings for that purpose.

Ross and William Dunne have booked twenty weeks with the Western Circuit. They open in Wisconsin in July, presenting a novelty revolving ladder and acrobatic act.

Perry and Fowler will play C. R. Gilmore time this Summer and present the singing and dancing skit in which they were seen last season.

Dell and Lee Logue, Ward and Robert Percy, of Watertown, N. Y., and known as the Garland Quartette, will work parks this Summer and will book with some musical comedy for next season.

W. C. Farnsworth and Della Stacey are permanently located at Cheyenne, Wyo., where they are managing the Lyric Theatre, and both expect to remain throughout the Summer and next season.

Mrs. Stephen Fitz Patrick, wife of Stephen Fitz Patrick, who is doing a sketch on the Sun Circuit, is in a hospital in the Bronx, New York, where she is recovering from an operation. Mrs. Fitz Patrick was formerly Ethel Hodgson, an opera singer.

Harry Morey, who appeared for several seasons with Montgomery and Stone in The Wizard of Oz, and supported Marie Cahill in The Boys and Betty during the earlier part of this season, is making his first vaudeville appearance in Edith Forrest's act, Cleo's Redemption.

Detroiters are pleased to look upon Stella Mayhew, a protege of Stair and Nicolai, and Billee Taylor, as their own and welcome the report that they will present their vaudeville act in the Coliseum Theatre, London, England, opening May 29, followed by a tour of European vaudeville theatres.

C. T. Gyllick, magician, of Dixon, Ill., is playing dates in southern Illinois and Missouri.

Arthur Cromwell, horizontal bar expert, is playing dates in Louisiana.

Will C. Godfrey, legal adjuster with the Barnum and Bailey Show last season, took up his duties about April 1.

David Ader, of the Ader Trio, consisting of father and two sons, who are well known from coast to coast for their remarkable feats of juggling, was at one time champion athlete of the country, being featured in '97 with the Forepaugh Shows. The elder son is seen in a five-club act, which, it is said, has never been duplicated.

Leland Webb is out this season in his own one-act sketch, The Silver Sword, and is scoring a great success. He expects to keep the same act out this Summer and next season.

Wil Nicola, Prince of Magic, has started out with an enlarged act and will, no doubt, meet with the same success he has always had. He will use the same act this Summer.

The minstrel favorite, John E. Burke, of Fitchburg, Mass., is still connected with George E. Primrose's dancing act, which continues to make such a hit throughout the best vaudeville circuits.

Kesterson Brothers, of Marietta, Ohio, have received offers from the Gus Sun's Vaudeville circuit and from the manager of a large floating theatre, making the larger terms on the Ohio River. They are considering both offers.

The Musical Twians are permanently located at Escanaba, Mich. They have no definite plans for the season.

Byron Wilcox, the leading bass singer with Guy Brothers' Minstrels, resides at Newark, N. Y., and will return at the close of the present season. The Palmatier Brothers, formerly with Hi Henry's Minstrels, have returned and will remain in the same town until the opening of the coming season. The Elliott Brothers, long with the Gorton's Minstrels, have permanently retired from the stage and now run a hotel at Newark.

Mr. and Mrs. Milo Vazzo, hag smashers, and John K. Coughlin, the "Human Dynamo," now on tour, will continue in vaudeville this Summer and next season.

Cora Beckwith (Mrs. Jake Rosenthal), the champion lady swimmer, will resume the road when the season opens.

Hal Johnson, who is being featured on the road by C. H. Williams in The Arrival of Kitty, will enter vaudeville during the Summer at the conclusion of the present season.

Mr. and Mrs. Walter Ryder, after a season on the road with Cohan and Stevens' co. in The Devil, have gone to Des Moines, Iowa, to appear in sketches and put on "talking pictures" in a vaudeville house during the Summer.

Schwartz's Zouaves, numbering thirteen, and organized in Evansville, Ind., will perform over the Majestic circuit this Summer.

The Sisters McConnell have filled their vaudeville time with the Western Vaudeville Managers' Association, and opened for a run at the Alhambra Theatre, Milwaukee, Wis., as an extra attraction with the Van Dyke-Eaton co., where they will remain indefinitely and introduce their feature specialties which they will change weekly.

Arthur Forlong, a clever singing and dancing comedian, who has enjoyed an engagement of thirty-two consecutive weeks in St. Johns, N. F., will probably resume work at the Star Theatre, in that city, when it reopens for the Spring season.

Fox Maule and Rex Carlton, two English artists, who were performing at several theatres in St. Johns, N. F., have decided to join hands, and now appear

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under the caption of Maule and Carlton, society entertainers. They propose visiting the outlying settlements of St. Johns during the coming Summer, and will endeavor to entertain the public by giving one and three-quarter hours' continuous entertainment, which will consist of single and double turns, sketches, monologues and songs.

John Byrne, the proprietor of Eight Bells, has been spending some little time this Spring at Atlantic City, N. J., with his family. Eight Bells is doing a big business at the largest vaudeville house this season, having been condensed into a twenty-minute sketch. Mr. Byrne will continue to present it in the vaudeville theatres of the country next season, and at some future time he may have something new in the way of a comedy pantomime.

George E. Lask has been engaged by Mr. and Mrs. Sidney Drew to manage stage and direct the co. they are sending to London to present The Naked Truth for ten weeks at the Coliseum. Mr. Lask will also rehearse the Wright Lessing co. that will present this one-act operatic fantasie in Paris, Berlin, and Vienna. Mr. Lask has under consideration the productions of several dramatic and musical offerings for next season, including an offer to become one of the stage directors of Henry Russell's Boston Grand Opera co. His present trip will take him abroad a little over two months.

It is said that Howard Thurston's new programme of mystery introduces twenty new and wonderful illusions of the most mystifying character, and are all performed with the most marvelous dexterity. His entertainment has the charm of complete novelty.

Harry C. Browne, while visiting friends in St. Louis last week, was suddenly called on to assist Grayce Scott, who is filling an engagement at the Columbia, Mr. Gerard having to retire because of a threatened attack of pneumonia. Manager Tate of the Columbia and Manager Russell of the Imperial secured Mr. Brown, who studied the part Saturday morning and went on for the afternoon performance, the evening and two performances Sunday. This was Mr. Browne's first appearance on a vaudeville stage in ten years.

Last Tuesday, April 20, over five thousand children witnessed the matinee performance of the Ringling Brothers' Circus, all of them coming from charitable institutions and asylums of the metropolis.

The American Vaudeville Company of Cincinnati, Ohio, was incorporated on April 16 by Alfred M. Cohen, Alfred Mack, Milton Hurtig, W. H. Vollman and George Melving. Its capitalization is given as $25,000. The company was incorporated for the purpose of taking over the lease of the proposed new Hart Theatre.

At the Folly Theatre, Brooklyn, N. Y., the Four Huntings and their co. of 40 people opened a week's engagement yesterday, April 26, in the latest version of The Fool House, a musical comedy.

The Globe Vodvile circuit is a new feature, and under the management of Robert A. Brackett, who is establishing a chain of houses from San Francisco to the City of Mexico. Aside from the houses owned by the Southwest Amusement Co. Mr. Brackett will book several Independent houses, thereby giving performers about twenty-five weeks' work. Mr. Brackett has been on the executive end of the vaudeville biz and moving picture business for the past ten years, and as this company has an unlimited amount of capital to work upon they expect to achieve results.

McKanless and Perry are booked indefinitely at the Dreamland Theatre, Calgary, Canada.

Julia Kingsley nearly lost her life while playing at the Orpheum Theatre in Memphis, Tenn., recently. She severed an artery in her left wrist by a broken bottle while packing her trunk. A physician was summoned and her life was saved.

Anna Kliduff and Joseph J. Woods have joined hands, and will present their latest novelty act by Lew Williams, entitled The Hit of My Life, in vaudeville, and will be known as Woods-Kliduff and co.

Howard Truesdell arrived in New York last week. He has been making a big hit in the West, and next week will depart for Cincinnati, where he will present his new sketch, A Corner in Hair, which was reviewed in THE MIRROR some weeks ago. After Cincinnati he will play St. Louis and Chicago. Mrs. Truesdell, who has been lying ill in Roosevelt Hospital in this city since Feb. 1, was recently removed to the Hotel Markwell, where she has been recuperating. She expects to be able to go to their home in the country by June 1.

A daughter was born to Mr. and Mrs. Guy Bartlett Sunday, April 11, at their home in New York city. Guy Bartlett, who was formerly with De Wolf Hopper, is now on the Moxart time.

The new Princess Theatre in Wichita, Kan., is one of the most attractive houses in the Middle West devoted to vaudeville. It has a seating capacity of 950 and cost $40,000. It is booked in connection with the Sullivan-Considine circuit.

Genaro, who is known as "the Eccentric Genaro," can well lay claim to the leadership of "the only band in vaudeville." He plays selections which appeal strongly to vaudeville audiences, which are rendered in a manner almost incomparable with any other organization of this sort, and his success in this branch of the amusement world has been truly remarkable.

Nina Carleton and John Fernlock, two well-known legitimate players, are meeting with marked success upon the vaudeville stage, appearing in sketches that have proven notably pleasing throughout the circuits where they have been seen.

Vaudeville has now become as important a factor in the amusements of Havana, Cuba, as in America, and that city now has two large playhouses devoted to this sort of entertainments. Gomez-Couta-Mina controls the Payret and the Moulin Rouge theatres in that city and only the best acts are used.

Alfred Latell, the animal impersonator, is being featured in Charles H. Brown's latest production, The Water Witch, appearing as a double-eyed frog. The act will play throughout the coming Summer. It was produced in Allentown, Pa., the week of April 12.

Lida Leigh is one of the recruits from the legitimate who has entered the vaudeville field and been received with marked favor. Miss Leigh has presented dramatic playlets worthy of production and her personal ability as an actress is too well established to require comment.

William Morris and Clifford C. Fischer, it is reported, have compromised the dispute between them over commissions alleged to have been due the latter from Mr. Morris for booking acts. The terms of the settlement were not made public. Mr. Fischer had sued for $24,000.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott, Arthur—Orph., Chillicothe, O.
Adkins and Mack—Keeney's, N. Y. C.
Adelman, Joseph—Empire, London, Eng., March 15-May 29.
Adler, Flo—Orph., Seattle, Wash.
Adler, Jeanette—Orph., Minneapolis, Minn.
Ahearn, Chas., Troupe—Orph., Harrisburg, Pa.
Alexander and Scott—Chase's, Washington.
Allen, Frederick—Orph., Portland, Ore.
Ali Hassen Bey—Luna Park, Coney Island.
Allison, Mr. and Mrs.—Keith's, Columbus, O., Orph., Harrisburg, Pa., 3-8.
Alpha Troupe—Maj., Kalamazoo, Mich.
American Dancers, Six—Trent, Trenton, N. J.
Anderson and Burt—Washington, Spokane, Wash.
Appolla, Charlotte—Orph., Los Angeles, Cal.
Arakl Troupe—Temple, Grand Rapids, Mich.
Ardell, Frank—Grand, Los Angeles, Cal.
Armond, Grace—Main St., Peoria, Ill.
Armstrong and Clark—Orph., St. Paul, Minn.
Armstrong, George—Orph., Reading, Pa.
Arnold's Leopards—Orph., Bennett's, Montreal, Can.
Avolos, Five—Chase's, Washington.
Backman's Lions—Sun, Springfield, O.
Barnes, Freeman, and Ora Lee—O. H., Jamestown, N. Y., O. H., Newcastle, Pa., 3-8.
Barnes and Crawford—Keith's, Boston, Mass., Cook's, Rochester, N. Y., 3-8.
Barnes and Levins—Bijou, Atlanta, Ga., Grand, Augusta, 3-8.
Barrows and Lancaster—Maryland, Balto.
Barry, Edwina—Colonial, Lawrence, Mass.
Barry and Wolford—Shea's, Toronto, Can., Grand, Syracuse, N. Y., 3-8.
Barry, Mr. and Mrs. Jimmie—Empire, Paterson, N. J.
Baxter, Sid—Poll's, Hartford, Conn.
Beeshlin, Great—Gaiety, Indianapolis, Ind.
Be Ano, Duo—Maj., Dallas, Tex.
Becker and Mack—Lyric, Alton, Ill.
Beeson, Lulu, Trio—Orph., Seattle, Wash.
Bell, Chas. H.—Maj., Galveston, Tex.
Bellclaire Bros.—Keith's, Boston, Mass.
BERGERE, VALERIE—Keith's, Phila., Keith's, Portland, Me., 3-8.
Berliner, Vera—Orph., Kansas City, Mo.
Bernier and Stella—Proctor's, Newark, N. J.
Berry and Berry—Grand, Syracuse, N. Y.
Bertram, Robert H.—Edmonton, Can., N. W. T.
Beverly and West—Gaiety, Detroit, Mich.
Big City Quartette—Empire, Hoboken, N. J., Empire, Paterson, 3-8.
Binns, Bonnie, Boyce—Family, Williamsport, Pa.
Bissonette and Lorraine—Orph., New Orleans, La.
Black and Jones—Empire, Hull, Eng.
Black, Violet—Orph., Salt Lake City, U., Orph., Denver, Colo., 3-8.
Blessings, The—Orph., Salt Lake City, U.
Blockson and Burns—Maj., Milwaukee, Wis.
Bob and Tip—Maj., Cedar Rapids, Ia.
Bernal and Navarro—Orph., New Orleans, La.
Bowers, Walters and Crooker—Orph., St. Paul, Minn., Orph., Minneapolis, 3-8.
Boys in Blue—Bennett's, Hamilton, Can.
Brandons, Musical—Unique, Minneapolis, Minn.
Breen, Harry—Lennett's, Hamilton, Can.
Brenon, Herbert, and Helen Dowping—Family, Butte, Mont., Washington, Spokane, Wash., 3-8.
Buchanan and Russell—Pantage's, Portland, Ore.
Burbank, Mlle.—Orph., Zanesville, O., Sun, Springfield, 3-8.
Busch, Johnny, Trio—Poll's, Bridgeport, Conn.
Byrne Bros.—Chase's, Washington.
Byron and Langdon—Shea's, Buffalo, N. Y.
Campbell and Barbee—Savoy, Atlantic City, N. J.
CAMPBELL, BERTHA, AND AUBREY YATES—Proctor's, Troy, N. Y.
Carbrey Bros.—Mohawk, Schenectady, N. Y.
Carleton, Al.—Orph., Easton, Pa.
Carlisle's Dogs—Poll, Oakland, Cal.
Carr Trio—Maj., Ft. Worth, Tex.
Carson Bros.—Maj., Topeka, Kan., Princess, Wichita, 26-May 1.
Carson and Willard—Poll's, Wilkes-Barre, Pa.
Carter and Waters—Poll's, Worcester, Mass.
Case, Charley—K. and P. 125th St., N. Y. C.
Castellaine and Bro.—Hippodrome, Cleveland, O.
Chanti—Empire, Oldwich, Eng.
Chassino—Orph., Allentown, Pa.
Chester and Grace—Maj., Montgomery, Ala.
Chip, Sam, and Mary Marble—Keith's, Phila.
Christopher, Joe—Maj., Madison, Wis.
Christy and Willis—Temple, Detroit, Mich.
Clarke, Wilfred—Chase's, Washington.
Clark Sisters and Geo. Whiting—Temple, Detroit, Mich.
Cliff, Laddie—Orph., Minneapolis, Minn., 3-8.
Clipper Comedy Quartette—Maj., Milwaukee, Wis.
Clure, Raymond—Family, Butte, Mont.
Coe and Boyd—Orph., Seattle, Wash.
Colby, Mr. and Mrs. Franklin—Orph., New Orleans, La.
Collins and Brown—Orph., Denver, Colo.
Connelly and Webb—Bijou, Lansing, Mich.
Conroy and Le Maire—Proctor's, Newark, N. J.
Cooper and Brown—Haymarket, Chgo.
Cooper, John W.—Proctor's, Albany, N. Y.
Crane, Mr. and Mrs. Gardner—Alhambra, N. Y. C.
Crane, Lawrence—Chase's, Washington.
Cree, Jessica—Maj., Ann Arbor, Mich.
CRESSY, WILL M., AND BLANCHE DAYNE—K. and P. 125th St., N. Y. C., Proctor's, Newark, N. J., 3-8.
Crolius, Dick—Orph., Sioux City, Ia., Orph., Kansas City, Mo., 3-8.
Cumings, Grace—Main St., Peoria, Ill.
Cunningham and Marion—Trent, Trenton, N. J., Bennett's, Montreal, Can., 3-8.
Curtis, Samuel J.—Proctor's, Albany, N. Y.
Daly, Lizzie—Orph., Minneapolis, Minn.
Daly and O'Brien—Family, Elmira, N. Y.
Darrow, Mr. and Mrs. Stuart—Orph., Bklyn., Orph., Allentown, Pa., 3-8.
Davis, Edwards—Hathaway's, Lowell, Mass., Proctor's, Albany, N. Y., 3-8.
Davis, Josephine—Poll's, Worcester, Mass.
Davis, Mark and Laura—Bijou, Valley City, N. D.
De Faye Sisters—Orph., Minneapolis, Minn.
De Haven Sextette—Maryland, Balto.
De Lisle—Chase's, Washington.
De Loman, Mlle. Zalie—Orph., Los Angeles, Cal.
Deming, Joe—Mozart, York, Pa., Savoy, Atlantic City, N. J., 3-8.
Deveau, Hubert—O. H., Jamestown, N. Y., O. H., Binghamton 3-8.
Dierickx Brothers—Orph., Seattle, Wash.
DOHERTY SISTERS—Maj., Johnstown, Pa., Poll's, Wilkes-Barre, 3-8.
Dolores, Angela—Orph., 'Frisco, 3-8.
Donovan and Arnold—Hudson, Union Hill, N. J.
Donald and Carson—Orph., 'Frisco.
Dordeens, Four—Pantage's, Portland, Ore.
Dorsch and Russell—Temple, Grand Rapids, Mich.
Drew, Lowell B.—Bijou, Battle Creek, Mich.
Drew, Dorothy—Orph., Spokane, Wash., Orph., Seattle, 3-8.
Dunbars, Four—Orph., Los Angeles, Cal.
Dunbar and Fisher—Maj., Chgo.
Dunedin Troupe—Grand, Pittsburgh.
Dunlap, Adeline, and Frank McCormack—Orph., Oakland, Cal., Orph., Los Angeles, 3-8.
Dunmore, Evelyn—Crystal, Milwaukee, Wis.
Dunn and Francis—Proctor's, Albany, N. Y.
Duval, Violet—Bennett's, Montreal, Can.
Eckert and Berg—Colonial, Norfolk, Va., Orph., Atlanta, Ga., 3-8.
Eckhoff and Gordon—Bijou, Battle Creek, Mich., Bijou, Jackson, 3-8.
Eisenberg, Chas.—Maj, Montgomery, Ala.
Edwards' Koundry Kids—Mary Anderson, Louisville.
Ellis-Nowlin Troupe—Orph., Butte, Mont.
Ellsworth and Linden—Novelty, Vallejo, Cal., Los Angeles, Los Angeles, 3-8.
Eltinge, Julian—American, Chgo.
Ely, J. Frank—Bennett's, Ottawa, Can.
Emmett, Grace—Shea's, Toronto, Can., Temple, Detroit, Mich., 3-8.
Emmett, Mr. and Mrs. Hugh J.—Poll's, Waterbury, Conn.
Empire Comedy Four—Orph., Allentown, Pa.
English Belles, Four—Maj., St. Paul, Minn.
Errlinger, Mabelle E.—Bijou, Battle Creek, Mich.
Evers, Geo.—Valentine, Toledo, O., O. H., Cleveland, 3-8.
Exposition Four—Proctor's, Albany, N. Y.
Falls, Billy A.—Orph., Hamilton, O.
Farrell, Taylor Trio—Orph., Omaha, Neb.
Faye, Kitty—Sun, Springfield, Ill.
Fern and Mack—Jose, San Jose, Cal.
Fields, Harry W.—Columbia, Cinti.
Fields, Will H.—Howland, Pontiac, Mich., Star, Chgo., 3-8.
Fletcher, Chas. Leonard—Orph., Bklyn., Alhambra, N. Y. C., 3-8.
Flynn, Earl—Orph., Spokane, Wash.
Fogerty, Frank—Orph., 'Frisco, Orph., Oakland, 3-8.
Force and Williams—Howard, Boston.
Fowlers, The—Maj., Colorado Springs, Col.
Frederick, Helene—Orph., Minneapolis, Minn., Orph., Omaha, Neb., 3-8.
Frederick and Kirkwood—Unique, Minneapolis, Minn.
Freeman, Maurice—Shea's, Toronto, Can.
Fregolis, Mlle.—Poll's, New Haven, Conn.
Frey Trio—Maj., Montgomery, Ala.
Frobel and Ruge—Orph., Denver, Col.
Gamoux, The—Maj., Waterloo, Ia.
Gallimore, Arthur, Trio—Queen's, Poole, 19-15, Hippo., Rotherham, 17-22, Queen's, Leeds, 24-29.
Gardiner and Vincent—Orph., Easton, Pa.
Gardiners, Four—Miles, Minneapolis, Minn.
Gardner, Georgia—Queen's, San Diego, Cal.
Gavin and Platt—Main St., Peoria, Ill.
Gennaro and His Band—Grand, Pittsburgh.
Gaster and Gillmore—Grand, Marion, Ind.
Gillingwater, Claude—Orph., Butte, Mont., Orph., Spokane, Wash., 3-8.
Gilroy, Haynes and Montgomery—Bijou, Bay City, Mich.
Glendower and Manion—Maj., Galveston, Tex.
Glose, Augusta—Grand, Syracuse, N. Y., Shubert, Utica, 3-8.
Goodale, Geo. G.—Sun, Springfield, O.
Gordon and Marx—Orph., Oakland, Cal.
Gordons, Bounding—Empire, Paterson, N. J.
Grannon, Ila—Maryland, Balto.
Gray and Graham—Orph., Sioux City, Ia.
Grimm and Satchell—Maj., Lincoln, Neb.
Hamlin and Lyle—Victoria, Wheeling, W. Va., Nemesal, Steubenville, O., 3-8.
Hannon, Digga and Burns—Family, Lafayette, Ind.
Hardeen—Colonial, Norfolk, Va.
Harris, Willie—Maj., Montgomery, Ala.
Haskell, Loney—Grand, Indianapolis, Ind.
Hayman and Franklin—Hippo., Hamilton, Eng.
Hazard, Grace—Dominion, Winnipeg, Can., Miles, Minneapolis, Minn., 3-8.
Hearn and Rutter—Pantage's, Sacramento, Cal.
Hennessey and Son—Poll's, Scranton, Pa.
Herne, Julie—Haymarket, Chgo.
Hill and Whitaker—Empire, Birmingham, Eng., Empire, Coventry, 3-8, Empire, Leicester, 10-15, Empire, Manchester, 17-22.
Hillman, George—Bijou, Benton Harbor, Mich.
Hodge, Robert Henry—Keith's, Cleveland, O.
Hodges, Four—Maj., Atlanta, Ga.
Holman, Harry—Orph., Brockton, Mass.
Holt, Edwin—Maj., Chgo.
Horton and La Triska—Orph., Reading, Pa., Orph., Easton, 3-8.
Howard and Howard—Keith's, Phila.
Howard's Ponies—Bennett's, Ottawa, Can.
Hughes Musical Trio—Mary Anderson, Louisville, Columbia, Cinti., 3-8.
Hyams and McIntyre—Colonial, Lawrence, Mass.
Imperial Musical Trio—Maj., Galveston, Tex.
Innes and Ryan—Family, Rock Island, Ill.
Italian Trio—Colonial, N. Y. C.
Jarrow, Great—Orph., Omaha, Neb.
Jennings and Renfrew—Poll's, Hartford, Conn.
Jerome, Clara Belle—Keith's, Prov.
Jewell's Manikins—Orph., New Orleans, La.
Johnson, Carroll—Proctor's, Newark, N. J., Keith's, Boston, 3-8.
Johnstone Musical—Poll's, Worcester, Mass.
Jordans, Juggling—Hammerstein's, N. Y. C.
Josettis, The—Poll's, Springfield, Mass.
Julian and Dyer—Gaiety, South Chicago.
Karvall—Maj., Ann Arbor, Mich.
Kaufman Bros.—Proctor's, Albany, N. Y.
Keane, J. Warren—Hathaway's, Lowell, Mass.
Keeley Bros.—Bijou, Pilot, Mich.
Kelly, Walter C.—K. and P. 5th Ave., N. Y. C.
Keston, Dorothy—Deutsches, Munich, Bavaria, 1-31.
Kieler and Ellis—Maj., Little Rock, Ark.
Kitabaneal Troupe—Orph., Salt Lake City, U.
Klein, Musical—Keith's, Prov.
Knight Bros. and Sawtelle—Orph., 'Frisco.
Knight, Harlan—Chase's, Washington.
Kohana, Three—Grand, Montgomery, Ala.
Kramer, Bruno, Trio—Pantages', Tacoma, Wash.
Kratons, The—Empire, Cardiff, Wales, 3-8, Empire, New Cross, Eng., 10-15, Empire, Manchester, 17-22.
Kurtis, Busse—Galveston, Tex.
La Delia, Four—Maj., Cedar Rapids, Ia.
La Moines, Musical—Maj, Sioux Falls, S. D.
La Mase Bros.—Casino, Buenos Ayres, S. A.—indefinite.
La Petite Revue—Shubert, Utica, N. Y.
La Veen and Cross—Columbia, Cinti.
LASKY'S PIANOPHIENDS (JESSE L.)—Orph., Bklyn.
Lasky's At the Country Club—Orph., Harrisburg, Pa.
Lasky's Hobos—Bennett's, Montreal, Can.
Last of the Regiment—Washington, Spokane, Wash., Star, Seattle, 3-8.
Laurant, Marie—Star, Muncie, Ind.
Lavine, General Ed.—Orph., New Orleans, La.
Le Clair, Harry—Grand, Victoria, B. C., Novelty, Hoquiam, Wash., 3-8.
Le Clair, John—Maj., Denver, Col., 3-8.
Le Dent, Frank—Orph., Memphis, Tenn., Orph., Kansas City, Mo., 3-8.
Lennon, Herbert Bert—Maj, Little Rock, Ark.
Leonard, Eddie—Hammerstein's, N. Y. C.
Leonard, James and Sadie, Orph., Memphis, Tenn.
Leone and Dale—Maj., Dallas, Tex.
Leslie, Bert—Grand, Syracuse, N. Y., Orph., Bklyn., 3-8.
Lester, Lenore—Bijou, Oshkosh, Wis.
Leslie, Geo. W.—Orph., Memphis, Tenn.
Lockwood and Bryson—Orph., Denver, Col.
Long Acre Quartette—Hathaway's, New Bedford, Mass.
Lorraine, Oscar—Empire, London, Eng., April 19-June 5.
Lucier, Fred and Rose—Orph., Memphis, Tenn.
Mack, Andrew—Maryland, Balto.
Mack, Wilbur—Maryland, Balto., Shea's, Buffalo, N. Y., 3-8.
Mack and Marcus—Orph., Memphis, Tenn.
Mahr, Agnes—Maj., Des Moines, Ia.
Makarenko, Saunders Troupe—Bijou, Minneapolis, Minn.
Maltese, Frank—Cooper, Mt. Vernon, O., Liberty, Pittsburgh, 3-8.
Manchester Bros.—Poll's, Springfield, Mass.
Mankin—Columbia, Cinti.
Mann, Billy—Bijou, Decatur, Ill., Lyric, Alton, 3-8.
Mantell's Marionettes—Maj, St. Paul, Minn.
Marceline and George Holland—Hippodrome, N. Y. C.—indefinite.
Marlowe, Plunkett and Weston—Star, Wilkesbarre, Pa.
Marquis and Lynn—Olympic, Chgo.
Marsellas—Maryland, Balto.
Matthews and Bacon—Orph., Los Angeles, Cal.
Maxim's Models—Orph., Omaha, Neb.
McConnell and Simpson—Shea's, Buffalo, N. Y., 3-8.
McDowell, John and Alice—American, Orville, O.
McGuire, Tutz—Gaiety, St. Chgo.
McKay and Cantwell—Grand, Syracuse, N. Y.
Mehnette Twins and Clay Smith—Orph., 'Frisco, 3-8.
Melrose and Kennedy—Keith's, Phila.
Merritt and Love—Maj., Bay City, Mich.
Miller, Louis R.—Star, Charlotte, N. C.
Miley, Katherine—Greenpoint, Bklyn., Trent, Trenton, N. J., 3-8.
Millman Trio—Hippodrome, N. Y. C.
Milton, Lois—Haymarket, Chgo.
Morrell, Frank—Keith's, Boston, Mass.
Morris, Leon—Pantages', 'Frisco.
Morton, Ed.—Bennett's, Montreal, Can.
Morton, Jewell, Trio—Maryland, Balto.
Mulford, Arthur D.—Orph., Richmond, Va.
Muller, Chunn and Muller—Poll's, Worcester, Mass.
Murphy, W. H., and Blanche Nichols—Bennett's, Montreal, Can.
Murray, Elizabeth—Dominion, Winnipeg, Can.
Murray Sisters—Temple, Detroit, Mich., 3-8.
Myers and Rose—Poll's, New Haven, Conn.
Naked Truth—Orph., Memphis, Tenn.
Nawn, Mr. and Mrs. Tom—Orph., Los Angeles, Cal., April 26-8.
Newell and Niblo—Alhambra, N. Y. C.
Newhoff and Phelps—Maj., Colorado Springs, Maj., Pueblo, 3-8.
Niblo's Birds—Poll's, Hartford, Conn.
Nichols Sisters—Maj., Milwaukee, Wis.
Normans, Five—Orph., Portland, Ore.
Onlaw, Gus, Trio—Poll's, Wilkes-Barre, Pa.
Onaya, The—Empire, Houston, Tex.
Pain Trio—Shea's, Toronto, Can.
Panna, Zinka—Hathaway's, New Bedford, Mass.
Paris and Miller—Bijou, Quincy, Ill.
Pauline—Alhambra, N. Y. C.
Paulinetti and Piquo—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 3-8.
Pearison, Goldie and Lee—Poll's, New Haven, Conn.
Petching Bros.—Main St., Peoria, Ill.
Pianodori and Dunham—Proctor's, Albany, N. Y.
Picquays, The—Proctor's, Albany, N. Y.
Poirlers, The—Maj., Birmingham, Ala.
Potts, Ermie and Mildred—Variettes, Terre Haute, Ind.
Powers, John T. and Jessie—Temple, Ft. Wayne, Ind.
Primrose Quartette—Lyric, Danville, Ill.
Pullian, Caroline—Napoleon, Ind., Brunli, 3-8.
Quick, Mr.—Alhambra, N. Y. C.
Rainbow Sisters—Lyric, Danville, Ill.
Raymond, Ruby—Greenpoint, Bklyn.
Raymond and Harper—Lyceum, Cinti.
Rayno, Al.—Grand, Syracuse, N. Y.
Readings, Four—Columbia, St. Louis.
Regal Trio—Orph., Easton, Pa.
Rianos, Four—Orph., Reading, Pa., K. and P. 5th Ave., N. Y. C., 3-8.
Ritter, Max, and Grace Foster—New Castle, Eng., Leeds May 3-8, Liverpool 10-15, Bolton 17-22, Swindon 24-29.
Robyns, Mr. and Mrs.—National, 'Frisco, Bell, Oakland, 3-8.
Rockway and Conway—Orph., Butte, Mont.
Rogers, Will—Orph., Oakland, Cal.
Rogers and Mackintosh—Keith's, Prov.
ROLFE'S COLONIAL SEPTETTE—Newcross, Eng., Cardiff, Wales, 3-8.
Rolfe's Fun in a Boarding House—Keith's, Phila.
Rolfe's Johnny McVeigh and College Girls—Maj., Kalamazoo, Mich., 3-8.
Rolfe's Six Little Girls and a Teddy Bear—Orph., Salt Lake City, U.
Rolfe's Ten Dark Knights—Empire, Bradford, Eng., Empire, Hull, 3-8.
Romain, Manuel—Bell, Oakland, Cal.
Rooney Sisters—Orph., Allentown, Pa.
Rosaires, The—Temple, Ft. Wayne, Ind.
Russell, Nick and Lydia—Main St., Peoria, Ill.
Russell and Church—Varieties, Terre Haute, Ind.
Ryan and Walton—Chase's, Washington.
Sanford, Jere—Armory, Binghamton, N. Y.
Schmidt, Louise—Olympic, Chgo.
Scott and Davis—Grand, Fargo, N. D.
Searles, George—Family, Davenport, Ia.
Seldom's Venus—Orph., Sioux City, Ia.
Selbini and Grovini—Poll's, Waterbury, Conn.
Semon, Chas. F.—Keith's, Boston.
Seymour and Dupre—Pantages', Sacramento, Cal.
Seymour Sisters—Gaiety, Indianapolis, Ind.
Shrewsbury Sisters—Proctor's, Beaumont, Tex.
Silvas, Les—Poll's, Wilkes-Barre, Pa., 3-8.
Simms, Willard—Temple, Detroit, Mich.
Simpson, Cheridah—Orph., Butte, Mont.
Singer's Dog and Cat Pantomime—Follies Bergere, Mexico City, Mex.—indefinite.
Snyder and Buckley—Des Moines, Ia., Orph., Kansas City, Mo., 3-8.
Stafford, Frank, and Marie Stone—Poll's, Waterbury, Conn.
Stanley and Edwards—Poll's, Scranton, Pa.
Stevens, Edwin—Poll's, Scranton, Pa.
Sully Family—Maj., Ann Arbor, Mich.
Sully and Phelps—O. H., Southington, Mass., O. H., Rockford, Ill., 3-8.
Sunny South—Orph., Spokane, Wash., Orph., Seattle, 3-8.
Sutcliffe Troupe—Hammerstein's, N. Y. C., Shea's, Washington, 3-8.
SAHER, JOSEPHINE—Empire, Johannesburg, South Africa, Feb. 1-April 30.
Tandey, Pearl—Family, Pottsville, Pa., Family, Hamilton, 3-8.
Tangney, Eva—Keith's, Prov.
Taylor, Mae—Maj., Montgomery, Ala., Maj., Birmingham, 3-8.
Tempest, Florence—Proctor's, Troy, N. Y.
The Quartette—Alhambra, N. Y. C., Keith's, Prov., 3-8.
Thor, Musical—Bijou, Memphis, Tenn.
Tilley, Vesta—Orph., Bklyn.
Tuscany Troubadours—Cook's, Rochester, N. Y.
Tyrrell, Al. H.—Maj., Houston, Tex.
Valadons, The—Family, Chester, Pa.
Van, Billy—Orph., Butte, Mont., Orph., Spokane, Wash., 3-8.
Van Hoven—Maj., Birmingham, Ala.
Van's Imperial Minstrels—Lyric, Danville, Ill.
Vernon—Orph., Kansas City, Mo.
Veronica and Huri Falls—Orph., Harrisburg, Pa.
Victorine, Myrtle—Miles, Minneapolis, Minn.
Walker, Nella—Maryland, Balto., Shea's, Buffalo, N. Y., 3-8.
Wallen, Bert and Lottie—Orph., Omaha, Neb.
Warren, Lyons and Myers—Maj., Johnstown, Pa.
Waters, Tom—Olympic, Chgo.
Watson's Barnyard—Proctor's, Newark, N. J.
Welch, Mealy and Montrose—Bijou, Lansing, Mich.
Wells, Low—Armory, Binghamton, N. Y.
Westworth, Vesta and Teddy—Pantages', Sacramento, Cal., Novelty, Oakland, 3-8.
Worden, W. L.—Bijou, Decatur, Ill.—indefinite.
White and Sanford—National, Steubenville, O., Orph., Zanesville, 3-8.
Whitman, Frank—Orph., Butte, Mont., 3-8.
Whittle, W. R.—Orph., Sioux City, Ia.
Wilder, Marshall P.—Orph., Seattle, Wash.
Williams, Great—Maj., Huntsville, Ala.
Williams, Thompson and Copeland—Maj., Cedar Rapids, Ia.
Williams and Gordon—Alpha, Erie, Pa.
Willis, Nat M.—Maryland, Balto.
Wills and Hassan—Bennett's, Montreal, Can.
Wilson, Al.—Phillips', Richmond, Ind.
Wilson, Florence—Bijou, Jackson, Mich.
Winston's Sea Lions—Hippodrome, N. Y. C.
Wood Bros.—Poll's, Worcester, Mass.
Wood, Milt—Proctor's, Troy, N. Y.
Wordette, Estelle—Bennett's, Montreal, Can., Proctor's, Newark, N. J., 3-8.
WORLEY, JOHN W., AND MINDELL KINGSTON—Proctor's, Troy, N. Y.
Wormwood's Dogs—Hathaway's, Lowell, Armory, Binghamton, N. Y., 3-8.
Worthley, Abbott and Mintherne—Olympic, Chgo.
Wyatt, Jack, and C. Blanche Rice—Bijou, Winnipeg, Can., Bijou, Duluth, Minn., 3-8.
Young, De Witt, and Sister—Maj., Houston, Tex.
Young, Ollie, and Brothers—Orph., Omaha, Neb., Orph., St. Paul, Minn., 3-8.
ZANCIGS, THE—356 West 145th St., N. Y. C., 'Phone 990 Audubon.
Zanettos, The—Armory, Binghamton, N. Y.

VAUDEVILLE. | VAUDEVILLE.

Watch For This Headliner In Vaudeville

NONSENSE Written by and produced under direction of HERBERT ALDRICH

HERBERT ALDRICH

A half hour's diversion consisting of NONSENSE. Just fun, consisting of fact not as FICTION. The author (the oldest when it comes to CHESTNUTS). And here his efforts will escape all CHESTNUTS. Each audience will applaud, saying: "IT'S NONSENSE!" One audience laughs, "Good, good, go on!" "IT'S NONSENSE!"

CHARACTERS.

Beulah Waldron ..... (Sr., 6 a man of common sense)
Reuben Waldron ..... (his son, without any sense)
Zebulah Waldron ..... (a woman of uncommon sense)
Vivian Thayer ..... (her daughter, Miss Innocence)
Algernon Mere ..... (a butler, of no consequence)
Mrs. Zebulah Waldron was formerly the wife of Major Waldron, of the Confederate Army. Guy Thayer, Aubrey Noble, Miss Beulah Phillips Grace, and Quintin Quaps, five gentlemen, who as a consequence no doubt witnessed this final sentence.

INTRODUCING THIS

Sentimental German girl	Sensitive Japanese girl
Sensational Spanish girl	Sententious French girl
Sumptuous English girl	Sensible American girl

According to Webster, the names of the characters have the following meaning:—

LIVE ONES	DEAD ONES
Beulah (Heb.) In Calamity	Guy (Fr.) A leader
Reuben (Heb.) Behold, a son	Aub-rey (Heb.) Happy, fortunate
Ze-be-dah (Heb.) Bestow	Ver-non (Heb.) Envy
Viv-i-an (Lat.) Lively	Phil-lip (Gr.) A lover of horses
Al-ger-non (Fr.) With whiskers	Quin-tin (Lat.) The fifth son

SCENE

Room in Beulah Waldron's country residence, suburbs of N. Y. C.

This is only a little seven scattered at random while sowing my spring seed. One, I believe, which will not hide the old proverb—"Large oaks from little acorns grow." My creative genius is bubbling over with "New Thoughts" ideas, such as you need, Catchy, Gripping. So if a sketch, or live material for your publicity department, I'll furnish it, and not with "pills" as obsolete as the Mastodon.

LOOK! Copyright 1909 by Herbert Aldrich. Write me care of DRAMATIC MIRROR.

A NEW ATTRACTION FOR NEXT SEASON.

Professor Wormwood has been training for one year to produce a realistic wild animal hunt on the stage. This is the most elaborate production ever attempted by any animal trainer. There will be five bears, twenty-five monkeys, ten large birds, skunks, cranes, etc., two lions, two tigers and ten people. The lions and tigers are large dogs, made up with real lion and tiger skins to represent these denizens of the forest. There are three entire changes of jungle forest scenery.

The plot of the play, written by one of our most popular authors, describes and pictures Theodore Roosevelt and his party at sunset going into camp, and while the servants are preparing the meal, Mr. Roosevelt and party take a stroll to look at the surrounding country, when a band of monkeys raids the camp, putting the servants to flight, and taking full charge of the camp, helping themselves to the evening meal, then proceed to dress themselves up in the modern civilized attire, some with ping hats, others with collars and cuffs on, while others try on one of Mr. Roosevelt's shirts.

Mr. Roosevelt and party return and make a rush upon the invaders and capture several of these large darkies, while others fly to trees and fire a fusillade of biscuits, cocoanuts and sticks from the surrounding bushes.

The party retires for the night with a beautiful moonlight scene, and the bears, lions and tigers prowl around the camp, scaring the poor natives nearly to death.

The scene changes to morning and Mr. Roosevelt and party are up and ready for the tiger hunt. In reality "Teddy" spies one, and while slipping up to get a shot at close range is attacked in the rear by another, which he lays low with his revolver; then he follows the first, which he lariats with a rope and brings to camp alive. Then he encounters five bears, and has a hand to hand fight. After he has killed two he captures three alive and adds to his collection of monkeys and tigers.

Then he goes on a lion hunt, bags two, gets his collection together, names all the monkeys from his friends in the Senate, not forgetting Governor Hughes, and then, with the assistance of Professor Wormwood, trains all his collection, gives a performance and then returns to New York with a pair of tigers hitched into a handsome runabout, ready for a display at Tammany Hall. Professor Wormwood has another novelty act, eight monkeys and a midget bicycle rider made up as a monkey, doing an entire bicycle act, performing "stunts" that bicycle riders have not thought of.

Professor Wormwood will have five acts next season, all entirely different. He will go in June to the Zoological Garden, Cincinnati, O., and there will put on an entire show for eight weeks, when he will rehearse all his new material before six to eight thousand people daily.

AMERICA'S LARGEST PLAYHOUSE.

The New York Hippodrome has just closed its fourth successful year, and is entering upon its fifth with every outlook of greater returns both to its management and to the public that has patronized this huge amusement resort to handsomely. Aside from the fact that the Hippodrome is the largest playhouse in America, the attractions put on have been of such surpassing merit and of such mammoth proportions that the name of "the Hippodrome" has come to stand for something unique in the annals of the amusement world. Daily it is patronized by hundreds of persons from every quarter of the

GRAFT IN VAUDEVILLE.

W. S. Cleveland, Long a Successful Theatrical Manager, Gives His Views on a Pertinent Subject.

The following brief interview with W. S. Cleveland, who not so many years ago was the best known and most successful manager of minstrel companies in America, and who has always been recognized as a man of influence and capability in almost every field of the amusement business, strikes hard at one of the roots of evil in vaudeville as it is conducted to-day. Mr. Cleveland says some rather severe things about the way many agents conduct their affairs as viewed by him, and coming from a man of his experience the talk certainly bears weight and will be read with interest.

"It is a little over two years ago since I opened my vaudeville agency, and I am happy to state that my name is still upon the door of my offices, in spite of the fact that scores of other agents have come and gone or are doing business in the same places but under different names," said Mr. Cleveland to a MIRROR representative the other day. "I have learned a lot in these two years," he continued, "and possibly have come to realise more than ever before that the 'black flag' flies to-day in the 'show' business, although somewhat less than when I first entered it many years ago. At least I have found it so in the vaudeville field, and there is one thing that I will ever be proud of, and that is that it has ever been my aim to fight this evil to the utmost of my ability. The way my own business has developed has made me feel that my fight has not been in vain. Graft in vaudeville is worked in numerous ways, known in varying forms to nearly every performer of producer who has tried or succeeded in launching an act. The percentages for booking have risen beyond the 10 per cent. limit, and after some producers have been tossed about on the seas of uncertainty, from one agent to another, they frequently find that before they are through the agents have gotten anywhere from 40 per cent. to 50 per cent. of the returns or value of their acts. This same graft is worked among the fairs and clubs, and the poor performer and producer (with the exception of those who are in real demand) has but little to show for his work, brains and money.

"The managers of parks and fairs are grafted upon in the same way by these unscrupulous and gracious 'go-betweens,' who will often guarantee to furnish an act of known value at a high figure and at the last moment wire the manager or otherwise notify him that the act booked cannot appear, but that he will send one just as good at the same or a slightly reduced figure. When the substituted act arrives it fails to make good and the agent is in not only a large profit but his percentage from the performer.

"I have succeeded in establishing an agency business without accepting in any instance more than 5 per cent., and I find that it pays me a goodly profit, and if more agents would stand together on this same basis the grafters and irresponsibles would soon be driven from the field.

"As to my plans for next season," said Mr. Cleveland, in response to an inquiry on that subject, "I will go on along the lines I have been following, adding to the acts I am booking and slowly but legitimately increasing my business as opportunity permits. This Summer I will again book the most famous trotting ostrich ever seen upon a race track or in harness throughout the fairs and parks. This bird is called Hurricane, and the name is appropriate in more ways than one. He goes like a hurricane and draws like a whirlwind."

ALL IN A NAME.

Business of the Holy City Company Injured Because It Had a Salome Dance.

Frank Flesher, of the theatrical firm of Le Comte and Flesher, with offices in the Knickerbocker Theatre Building, who have had a company in the West playing The Holy City, reports an odd result of the recent public opposition in the West to the risque Salome dance. His firm has had a Holy City company on the road for a number of years. In the play there is a Salome dance of a chaste and proper character, and until this year there was never a word of criticism against it. Ministers had indorsed the play and church people were always numerous in the audiences. But this year, after the Hoffman incident at Kansas City, a most remarkable change took place. The very name Salome had taken on a new meaning, and the Holy City company with its Salome dance found itself preached against and playing to empty seats. The company closed last week for the season. Le Comte and Flesher will have two repertoire companies out this Summer playing the Western airdome circuits.

WINE, WOMAN AND SONG CLOSES.

Wine, Woman and Song, the burlesque that had such a remarkable run at the Circle Theatre two years ago, closed its road tour at the Walnut Street Theatre, Cincinnati, O., on last Wednesday, April 21, after several weeks of reported bad business. Nat Carr, who was featured with the company, is said to have left the week previously at St. Louis. Bonita, also a feature player, remained until the end, and after the breakup she returned to New York.

CHANGES IN LICENSED EXCHANGES.

Changes have been made as follows in licensed exchanges:

The Kleine Optical Company has dropped two branches over at Des Moines and one at Indianapolis.

The Southern Film Exchange branch at Birmingham, Ala., has been discontinued.

The Twentieth Century Optiscope exchanges at Chicago and Kansas City have been dropped.

The Alamo at San Antonio has been moved to Houston, Tex.

NORRIS IN NEW ORLEANS.

William Morris, Inc., secured Greenwall's Theatre, New Orleans, last week. The house is the property of Greenwall and Weis, and is one of the largest theatres and most handsome houses in the Crescent City. It has been playing burlesque of late. The house will open under Morris' direction the first week in September. During the Summer months Morris will book acts at the White City, New Orleans.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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Suites 535-536-537-538-539 Knickerbocker Theatre Building, 1402 Broadway, New York

The Biggest Independent Amusement Booking Business in the World---Burglar Proof

SHOWMAKERS, for Parks, Fairs, Clubs, Celebrations, Etc.

Lowest Prices—Greatest Attractions—Largest Variety

THE CLEVELAND CIRCUIT OF VAUDEVILLE THEATRES

COMPRISES 123 HIGHLY SUCCESSFUL, LOW-PRICED HOUSES in the Big Eastern Cities of the U. S. and Canada. YOU DO NOT HAVE TO SIGN AWAY YOUR RIGHTS AS A CITIZEN TO JOIN IT. Furthermore, our affiliations do not necessitate the raising of prices on small buyers in order to furnish a favored few "INSIDERS" with the identical attraction for a small fraction of the so-called "List" price. It is ON THE LEVEL and the interests of its clients are conserved.

PARK Managers, FAIR Secretaries and Celebration and Carnival Committeemen

SECURE "HURRICANE," THE ONLY TROTTING OSTRICH, EARTH'S STRONGEST MAGNET

100—MORE FAMOUS FEATURES, INCLUDING ALL THE SENSATIONAL NOVELTIES WORTH WHILE—100

BEWARE { Of Constant Changing, Contracting Concerns that have, under other names, broken faith with you in the past—of Mythical "associations" that "Rob Peter to Pay Paul"—of the Hocus-pocus with Modern Magic Methods—of the Triangular Band of Grafters who have "Framed Up" for you again with the same old "Top and Bottom" Layout, Cappers and all, that you have been compelled to stand for, for years.

GET CLEVELAND'S { GUARANTEED—SQUARE DEAL—PRACTICAL—TREAT-ALL-ALIKE SERVICE And you will be absolutely free from worry—certain of getting what you pay for at the time you want it, per YOUR ORDER. "The Cleveland Way" is the straightforward, Honorable, Business Man's Way. NO SUBSTITUTION.

OPEN TIME FOR GOOD ACTS AT ALL TIMES

LEO CIRCUIT

No Acts Too Large to Play This Circuit

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DAVID LIVINGSTON

Presenting AND CO.

The Comedy-Drama Playlet

"THE CATTLE THIEF"

A Stampede of Success. Mail, care MIRROR.

Vaudeville Comedy Club

Members please take notice we will move to our New Club House, 224 West 46th Street, May 5th, 1909.

GENE HUGHES, Sec'y.

VAUDEVILLE COMEDY CLUB

Home to Move on May 5 to Larger House—News of Interest.

The Vaudeville Comedy Club will move into its new home, 224 West Forty-sixth Street, on May 5. The house is five stories in height and will therefore be more commodious than the present house in Forty-fifth Street. All club members and their friends are cordially invited to accept of the hospitality of the organization as soon after the removal as the house can be placed in order.

President James J. Morton left for Chicago last Saturday, April 24, to open at the American Music Hall in that city, under William Morris' direction. He will be heard again in town soon.

Mr. and Mrs. Gene Hughes returned to town last week after an absence of several months, during which time they have been playing the Orpheum Circuit. They are in Allentown, Pa., this week.

James J. Jeffries and a party of his friends were entertained at the clubhouse on last Thursday evening.

Myron Gelday produced his new sketch, Cohen and His Word, at Allentown, Pa., last week, and is said to have scored a big hit. He is at Utica, N. Y., this week, with Easton and Reading, Pa., to follow.

Ed Wynne is suffering from a nervous breakdown and is resting in Atlantic City at present.

George Auger will return from London this Summer to open on the Orpheum Circuit the week of July 5, when he will present his sketch, Jack the Giant Killer, throughout the West.

A RECORD TOUR.

After a continuous tour of three years lacking a few days, the Dixie Minstrels will close at Norfolk, Va., about May 1. This company has made a record unequaled by any similar one in the world; its premiere performance was given at the Manhattan Beach Theatre, Manhattan Beach, Coney Island, on Decoration Day, 1906. The success made by the Dixie Minstrels there was followed by an equally successful engagement atop the New York Theatre Roof Garden. The road tour of the minstrels began at Washington, D. C., on July 27, 1906, and from that date until the present time the Dixies have traveled and performed, continuously appearing, in every city of importance between the Atlantic and Pacific coasts, the Hudson Bay and the Gulf of Mexico.

DE WOLF LEAVES K. & P.

James De Wolf will leave Keith and Proctor as general press representative, and will go with the Ringling Brothers' Circus in about a week or ten days. He is desirous of getting some "air," as he put it the other day, and believes that he will find his new position more congenial in this way.

"LOTTA" GETS A JUDGMENT.

Lotta M. Crabtree has been awarded a judgment for $46,544, after years of litigation in the local courts. The suit was brought against the estate of the late Edwin Fretwell to have $20,000 worth of stock in the Western Pacific Land Company declared the property of the plaintiff. The $20,000 additional was allowed as dividends.

BERT WILLIAMS WITH MORRIS.

Bert Williams, it is said, will return to vaudeville via the William Morris circuit, opening the week of May 10. This will be the comedian's first appearance alone.

FRED J. BEAMAN

"THE REAL WRITER"

of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' $1000 prize sketch. Lewis McCord's "Wally Jones' Scoop," Devlin and Elwood's "The Girl From Yonkers," Hallen & Fuller's "A Lesson at H. P. M.," and more than fifty other SUCCESSES.

Have recently finished a screaming act for five people, entitled Winning on Wind, male comedy lead with a corking finish.

Address 209 Second St., Jackson, Mich. (until December)

The Johnson Students

"Clubmaniacs"

IN ONE YELL

Address PAT CASEY.

To LEASE on ROYALTY

A TWENTY MINUTE SKETCH

for two males—rattling, lively, with song, copyrighted, as is also the play; songs, dances, etc., good lead, and lively all through; time, to-day; costumes, college men; three characters, two persons, (one doubling.) Address AUTHOR, Lock Box 461, Equitable Bldg., New York City.

I WRITE SKETCHES For VAUDEVILLE Work

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 944, Brooklyn, N.Y.

"CHARLEY CASE'S FATHER"

Written by Charley Case.

Price, 25 cents. CASE PUBLISHING CO., Lockport, N. Y.

YORK and DUMONT

We write nothing but the best original material. Acts, sketches, monologues, and parodies. Reasonable terms. We book all acts we write. 2337 Seventh Ave., New York City.

VAUDEVILLE JOTTINGS.

Hyde and Behman have retired from the management of the Bijou, Brooklyn, and have leased the house to the People's Vaudeville Company. Under the new regime Joe Woods will book the house.

It is rumored that Frank Keenan will shortly be seen in vaudeville, he having been reported to have left David Belasco's services.

Clara Mae Hammer, the operatic soprano, started on her Western tour April 26, opening at Philadelphia.

Gus Edwards Music Publishing Company have moved from the corner of Forty-fourth Street and Broadway to the Astor Theatre Building at 1531 Broadway, where they are now doing business along their former successful lines.

Eddie Redway, it is stated, will open in vaudeville on the Morris Circuit, with four girls, the week of May 16. W. D. Nesbitt is the reported author of the new vehicle.

AGENTS AND PRODUCERS

ARMSTRONG, JAS. J.	1416 Broadway, New York
BENNETT, A. MILO	Randolph and Dearborn Chicago. Dram. Exchange
BENTHAM, M. S.	Long Acre Bldg., N. Y.
BUCKNER	Room 719, 1493 Broadway, New York
GALLAGER, ED.	1440 Broadway, N. Y. Booking Vaudeville Everywhere
GUS. EDWARD'S ENTERPRISES	1531 Broadway New York
GRAY, THOS. J.	Long Acre Bldg., N. Y.
GORDON & SOLOMON	Suite 404-5, Colony Theatre Broadway and 53th St.
HART, JOSEPH	New York Theatre Bldg., New York
ROMANS, GEO.	1493 Broadway, New York
KELLER, EDW. S.	Long Acre Bldg., N. Y.
LASKY, JESSE L.	Gaiety Theatre, New York
LEO, JOSEPH J.	Dewey Theatre, 120 E. 14th St., N.Y.
LOVENBERG, CHAS.	Keith's Theatre, Providence, R.I.
MARINELLI (LM.,) H. B.	Long Acre Bldg., N. Y.
NOLAN & MAGUIRE	Room 607, 1493 Broadway, New York
MASON, JACK	(Producer) Hotel Flanders, N. Y.
WEBER & ALLEN	1431 Broadway, New York
WESLEY & PINCUS	1416 Broadway, New York
WOOD, JOE	1493 Broadway, New York

BYRON and LANGDON

V. C. C. IN VAUDEVILLE

CARSON and WILLARD

The Dutch in Egypt

V. C. C. April 26—Poli's, Wilkesbarre

Frank Coombs & Muriel Stone

The Last of the Troupe

V. C. C. April 25, Orpheum, Spokane, Wash.

WILLIAM DILLON

The Man of 1000 Songs

V. C. C.

ED GRAY

V. C. C. "THE TALL TALE TELLER"

John Hyams & Leila McIntyre

A New Success,

V. C. C. THE QUAKERESS

KELLER MACK

V. C. C. "The Superstitious Man"

CHAS. F. SEMON

V. C. C. "THE NARROW FELLER"

HOWARD TRUESDELL

AND COMPANY

V. C. C. En Route in Vaudeville.

WARD and CURRAN

V. C. C. "THE TERRIBLE JUDGE"

CLARENCE WILBUR

AND HIS TEN FUNNY FOLKS

V. C. C. Per. address, Hotel Albany

MOTION

MR. DYER'S PREDICTION.

HE EXPECTS TO SEE TALKING PICTURES APPROXIMATE THE REGULAR THEATRE.

Development of the Past Warrants the Belief That Future Improvements in Talking Machines Will Produce Marvelous Results in Conjunction with Perfected Motion Stereo-Photography—He Declares That All Manufacturers Are United in a Desire to Elevate the Motion Picture Business.

Frank L. Dyer, vice-president of the Edison Manufacturing Company and president of the Motion Picture Patents Company, controlling the chief film interests of the country, has well defined ideas on the extent to which the picture theatre is likely, within a very few years, to develop. Extravagant as Mr. Dyer's expectations may now at first thought appear, no one who hears him talk can doubt his perfect sincerity nor question the sound basis on which his conclusions are reached.

Mr. Dyer believes that the picture stage, or the curtain, as we may more properly call it, will before long approximate the regular stage—that motion pictures will be so far improved that the characters will appear as living beings on the curtain, standing out in all their true colors; that the talking machine will have kept pace with this improvement, reproducing the human voice with absolute fidelity, timbre, tone and volume, and finally that these two, color motion-stereo-photography and the perfected talking machine, accurately synchronized and accompanied by proper effects, will give us a marvelous substitute for the living theatre as we now know it.

Predictions along this line have been made before. Mr. Edison is known to entertain a similar belief, and many actors have been haunted by visions of what they are pleased to term "canned drama," which may some day put them out of business, but most practical men have been slow to accept the possibility of any such perfect development except as a remote contingency, too far in the future to be reckoned with in this generation. Let the doubting Thomases harken to the words of a hard-headed, practical man of affairs, a man, by profession a lawyer, who if not an inventor himself, is a student of the inventions of others and who is counted by those acquainted with his qualifications as one of the best posted men in America in all matters that pertain to motion photography and mechanical devices for reproducing the human voice. The very fact that Mr. Dyer's opinion is not that of an enthusiastic inventor gives it all the more weight.

The predictions epitomized above came about during the course of an interview sought by THE MIRROR with the head of the Edison and the Patents Company on the general topic of motion picture development.

"I am convinced," began Mr. Dyer, "that all the film manufacturers with whom we are associated are sincere in a general determination to improve the tone and quality of film production, rather than the quantity. We all realize that in order to continue making a successful appeal for public support we must constantly improve the character of the film subjects we are offering to the people. But," and Mr. Dyer emphasized this point strongly, "we must all remember that ideal conditions cannot be attained immediately, nor are they demanded by the general public. The American people are evincing an unmistakable desire for cleaner, purer motion picture shows and higher class subjects, but I believe we are meeting this desire with substantial advances in quality and character, quite as rapidly as the public is prepared to receive them.

"We had a good lesson as to the public demand for higher art not long ago in connection with the production of Edison phonograph records. By certain improvements in the phonograph we found ourselves able to produce records of four minutes instead of two minutes, and we thought we saw a good chance to put out a better class of music—songs that had before been impracticable on account of their length, but which with the longer records could be properly reproduced. Accordingly, at considerable expense we had records prepared giving selections from many of the best standard operas such as William Tell, Lucia and others.

"At the same time we put out a number of old-time popular songs. The result was that while there was a satisfactory demand for the classical selections, the songs that made by far the greatest hit were 'Silver Threads Among the Gold' and a comic song called 'The Preacher and the Bear.' It would therefore appear that the evolution toward a higher grade of art must be gradual, and I believe this to be true of motion picture pantomime as well as of music."

It was at this point that Mr. Dyer made the prediction indirectly quoted above.

"The final result," said he, "will be, in my opinion, a combination of motion pictures made by color photography and the highest type of talking machine, the exhibitions being given in a lighted room. The pictures will be stereoscopic and never will stand out as in life, and the talking machine records will reproduce the human voice with very nearly absolute fidelity. The words and the action of the characters will be perfectly timed, and with the proper stage effects all the characteristics of the theatre will be present. It will then be possible to reproduce entire plays, operas and every form of theatrical performance."

"You have a long way to go to reach that point of perfection," ventured the interviewer.

"Not so far as we have already traveled," was Mr. Dyer's quick reply. "The development I have outlined is not at all impossible, judging by the progress that has been made in the past. Why, it was only fourteen years ago that the phonograph was so weak that the sounds coming from it could be heard and recognized only by the aid of a stethoscope, the instrument used by physicians to listen to the action of the heart and lungs. Now the talking machine produces sounds so loud that they fill the largest halls, and practically all classes of sounds are reproduced with more or less accuracy.

"The talking machine and the motion picture machine have already traveled more than half the way toward the destination I have indicated," continued Mr. Dyer earnestly. "Listen to band music in a talking machine, and you are able to distinguish every instrument as readily as you can distinguish it in listening to the actual band. It is true that the human voice coming from a talking machine still has an unnatural sound, but you must have noticed that there is constant improvement being made along this line, and the conclusion is irresistible that in no very long time the metallic ring or vibration will have been eliminated, and we will have the human tone reproduced in timbre, quality and power exactly as in life."

"But even then," said the interviewer, "there is the length of the records to be considered."

"The least of the difficulties," was the reply. Lengthening the record is merely a mechanical matter. When the demand for long records develops we will have long records. The Edison Company has already proven that it is possible to produce twice as much matter on a record of a given size without reducing the quality of the record, and this may still further be improved. Consider the cells of the human brain, how many records are stored within the limited space inclosed in the skull of the average man, and what a vast difference there is between the storage capacity of different brains. It may well be so with the talking machine record of to-day compared with the record of to-morrow or next day. The perfect thing is always anticipated by the imperfect thing."

"Then it is chiefly in the development of the talking machine that you see the possibility of perfect speaking pictures?" asked the reporter.

"Speaking pictures depend on development along both lines," said Mr. Dyer. "Development along one line is often made possible by development along another line. The recent advances made in the perfection of the flying machine were aided by the development of the automobile, because the improvements in the automobile depended on the motor, and the motor is the thing that has made the flying machine possible. In the same way the perfect talking machine will bring forth perfect talking pictures."

"Have you in mind specific improvements or inventions that are being perfected along the lines you have indicated?" was the next question.

"No," was the reply. "I am only speaking in a general sense and calling to your attention the probabilities of the future as indicated by the achievements of the past."

"In the meantime," continued Mr. Dyer, returning to the original subject, which had been more specially directed toward motion picture development, "we may expect to see picture pantomime continue to improve in character fully as fast if not faster than the public taste improves. First we had penny arcades, and these were succeeded by the motion picture store shows, which have nearly if not quite driven the arcades out of the field. Now we are having an improved class of picture theatres which are crowding out the store shows. Next we will have the talking picture theatre."

Here we were, back to the talking pictures again as the ultimate goal toward which, in the opinion of Mr. Dyer, motion picture development is unerringly directed.

"And who can doubt," he concluded, "the immense benefit to the human race that lies in the growth and development of this new form of public amusement? Aside from its educational and instructive value, we can already see the practical effect it is having in a distinctly social and moral way. The powerful and beneficent influence of the motion picture theatre as a counter attraction to the saloon cannot be denied. It draws from the saloon the very people who could be attracted by few other forms of amusement or recreation—people who are not of literary inclinations, but who are learning to find enjoyment and even instruction and elevation in clean picture pantomime."

Photo Pach Brothers.

FRANK L. DYER.

[President of the Motion Picture Patents Company and Vice-President of the Edison Manufacturing Company.

THE GREAT SELIG PLANT.

A "MIRROR" REPRESENTATIVE VISITS THE HOME OF THE SELIG COMPANY.

The Largest Establishment of Its Kind in the Country—Besides Studios and Factory, There Is a "Zoo," with Lions, Tigers and Other Wild Animals for Use in Picture Posing.

The rapid rise of Chicago as a center of the new world of the motion-picture industry is impressively shown by the great plant of The Selig Polyscope Company, in the Southwestern suburbs of that city. It is the largest establishment of its kind in the country. Its extensive group of buildings and large interior open space for various activities of actors of the story pictures cover nearly a whole block of land. The investment, including equipment, is about a quarter of a million dollars, and in the big vault are stored away a great collection of original motion-picture film negatives valued at $500,000.

Having noted the peculiar and uniform excellence of the Selig films, the details of acting and properties being especially excellent and complete, a representative of THE MIRROR personally conducted by Thomas Quill, chief of the Selig bureau of publicity, visited the plant to learn the secrets of the Selig success. They were soon apparent. Unimagined details of a perfect equipment to produce films were discovered. The most striking department on the day of the visit was the "zoo." In this were found lions, tigers, leopards, elephants, bears, pumas, coyotes, baboons, monkeys, and other wild beasts. A number of lions and wildcats were grouped in cages in the lofty studio for a series of pictures in a lion tamer story. While THE MIRROR representative was looking on a young lioness, two years old, was released from her cage. A young man threw himself down on the floor before her, or rather fell as if trying to escape from the cage, and the lioness leaped upon him. But the piece of meat she took off from him was not off his bones. It was on his chest. She went back into the cage, the young man got up and the act was rehearsed again. The picture will appear with all its realism in a big film picture soon to be issued by the Selig Company.

In a big loft of one of the buildings is a property room with a bigger supply of articles than all the theatres in Chicago combined. Under the studio are up-to-date dressing rooms. A stage director, a scenic artist and a company of twenty actors make their headquarters in this building. Stage carpenters work under the property loft.

One of the most interesting departments is that devoted to the very necessary art of photography. The long ribbons of films are developed on reels in a big room. The reels sit in vats and are revolved in the liquid chemicals. The big dark room is a mysterious catacomb where the films are reproduced. To the visitor the place seems as black as night, yet he finds men and women, or rather stumbles over them, sitting at tables with lanterns of soft red light beside them. They work eight hours in the gloom.

There are several big dynamos to supply electric light and power, and in a far corner of the plant is a machine shop where inventors are constantly at work making improvements in projection and other details of the exhibition of moving pictures. There is a most efficient staff of principal employes at the plant, and work proceeds in a most systematic manner. There is evidence everywhere of every modern improvement in every department, and of nothing wanting to make the best moving pictures made anywhere on earth.

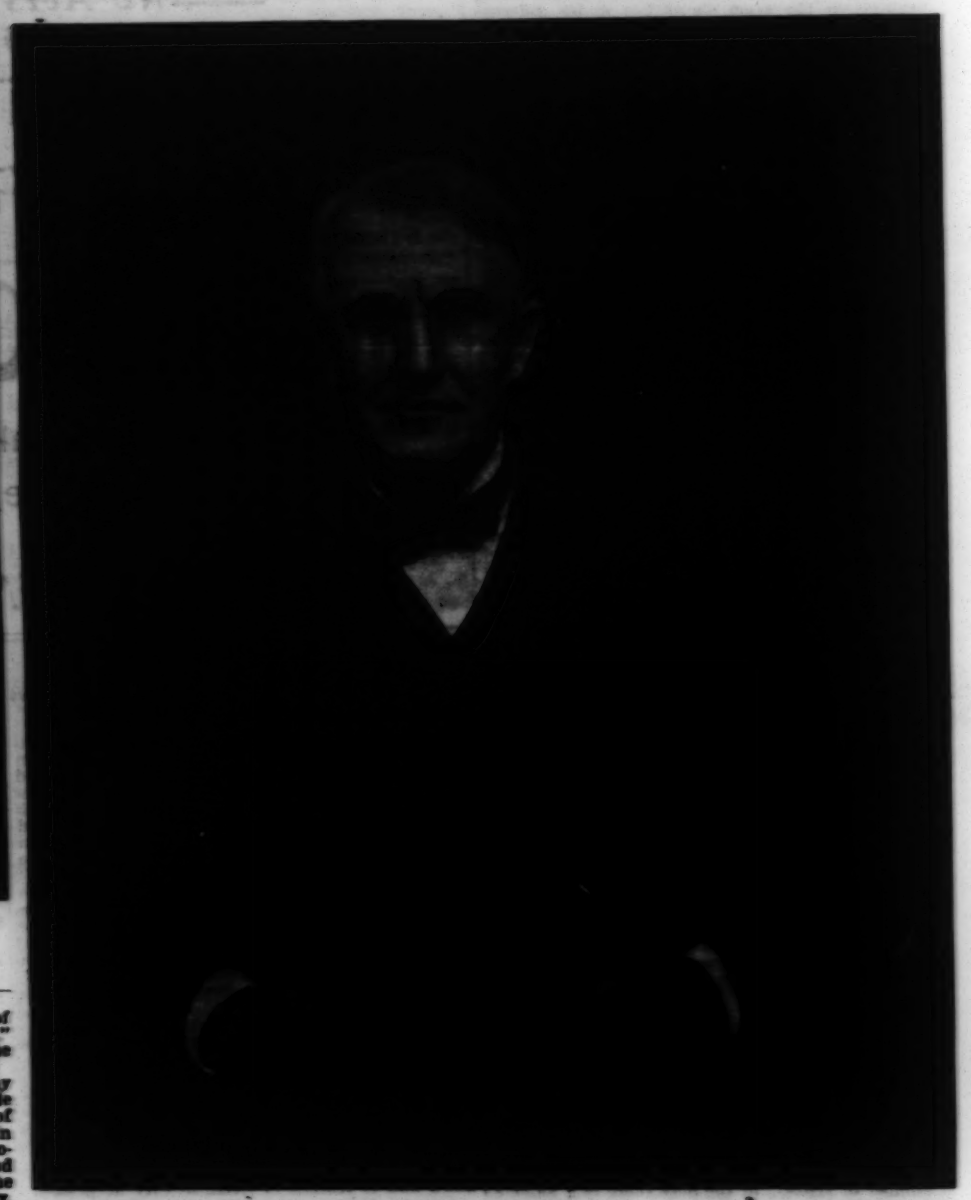

Photo Falk, N. Y. Copyright the N. Y. Edison Co., N. Y.

THOMAS A. EDISON.

TWO WILLIMANTIC HOUSES SOLD.

The Elite, of Willimantic, Conn., has been sold to former Detective Sergeant Dietrich, of Hartford, Conn. It will reopen April 22.

The Scenic has been sold by Pickett and Hurley to Arthur P. Dorman, of Boston. A. J. Fugere, who is a fine tenor singer, will manage the house for him and sing the illustrated songs. The house will be entirely remodeled at an early date.

A. C. HAYMAN WILL START NEW EXCHANGE.

A. C. Hayman has resigned as vice-president of the Actograph Film Exchange and has sold his interest in the company with the intention of opening a film exchange of his own in the near future. Mr. Hayman has been connected with the rental business from its very inception, having been with Miles Brothers when that firm started what is said to have been the first rental exchange in the country.

"I have been granted a Patents Company license," said Mr. Hayman to a MIRROR representative, "but I am not yet prepared to state where my exchange will be located."

MAKING MOTION PICTURES

A VISIT TO VITAGRAPH PLANT REVEALS GREAT DIFFICULTIES THAT ARE OVERCOME.

nfinite Attention to Details of Actin, and Manufacturing Are Required to Guard Against Defects of Many Possible Kinds—A Complicated Business—The Vitagraph Company Fortunate in Having Specially Qualified Officials for All Departments.

WILLIAM T. ROCK.
President Vitagraph Company.

In order to fully realize the infinite amount of care and minute attention to every first and last detail necessary to turn out a satisfactory moving picture, one should spend a full week or, perhaps, a month at one of the big establishments where films are produced. Something of an idea, however, may be gained in an afternoon such as was spent recently by a MIRROR representative as the guest of J. Stuart Blackton at the Vitagraph studios and factory in Flatbush, Brooklyn.

The Vitagraph Company has long been noted for its activity and enterprise, its ambition to picture big events and its laudable efforts to produce pictures of more than ordinary merit. As Mr. Blackton remarked:

"We are convinced that satisfactory moving picture development can only continue by constant improvement along art lines."

It is safe to say that no picture manufacturer can be found who will disagree with this opinion, and yet it is also true that picture subjects are constantly being produced which, to the average observer, present little evidence of genuine art. It may be a weak story, faulty construction, bad acting or defects in photography, and when any of these faults appear we are prone to complain bitterly that the manufacturer is lacking in all sense of art and that there is no excuse for the particular mistake or defect that we have noted. A visit to the Vitagraph plant dispells this over-critical impression. Even a brief acquaintance with the multitude of obstacles that must be overcome in the production of a motion picture story from the time the scenario is prepared until the finished film is ready for shipment will cause one to wonder how any picture is ever turned out as nearly perfect as are the average films that are now being presented to the public. One is no longer surprised at one or two points for criticism in a film. The surprising thing is that they are not all full of defects.

"None of us are immune," said Mr. Blackton, when the MIRROR representative mentioned a laughable error he had noted in a recent subject.

But if careful, painstaking precautions against every conceivable possibility of error is of any value the Vitagraph Company has gone a long way toward securing immunity from defects.

The Vitagraph studios and factories in Flatbush are located in a large inclosure on the company's property several hundred feet square. Along two sides are ranged the studios and manufacturing buildings constructed of fireproof concrete. There are indoor glass covered studios where scenery is set up and indoor scenes are acted for the camera, and there is also a great studio with a glass roof and one side open to the air, where a battlefield scene was being produced for a coming film. Across the inclosure in the open air was the painted background of a scene that had been photographed the day before.

Let us for a moment follow the process of making a motion picture. The subject may consist of a variety of scenes. The story may start from an interior and be carried into the open, perhaps a city street or public building, and from there the plot may take us to the country or along a river or seashore, and from some such locality back to an interior. The variety of scenes are infinite, and when they are located away from the studios the actors and photographers must be transported by train or automobile to the chosen localities. On the occasion

ALBERT E. SMITH.
Treasurer Vitagraph Company.

of the visit which is now being described, an automobile loaded with actors made up to represent wild animals of the African jungles was just returning, and it is a shrewd guess that they had been at work on some picture inspired by the present hunting trip of ex-President Roosevelt. This circumstance will assist in illustrating one of the important points in picture-making that it is necessary to understand at the outset in realising some of the difficulties that are every day encountered. Motion picture scenes are never acted and photographed in the order in which they appear upon the screen when exhibited. Such a process would be too slow and difficult. The directors working from a carefully prepared scenario produce various scenes as they may be most convenient. It may happen that the very last scene in the picture is produced first because the day may be good for outdoor work, or, on the other hand, it may be suitable only for indoor production. Usually a film story will have several scenes taking place in the same interior or exterior background. All these scenes are made at one time. It may not be possible at once to complete the other scenes in this story, and the actors are then put to work on some other film. Thus it occurs that several picture pantomimes are in process of acting all the time. It is not necessary here to go into detail as to the posing and acting for the pictures, the careful rehearsals that are necessary, the care that must be taken in arranging appropriate properties and scenic backgrounds, and the watchfulness required in so managing the lights and shadows and the location of the camera that the best results may be obtained.

One instance will suffice to illustrate. In making the scene of the battlefield referred to above, a trained horse was desired to lie down in the foreground as if dead. The animal had been rehearsed in the part a number of times and had made no difficulty about acting dead, but when it came to the actual work of playing for the camera he stubbornly refused to lie down. At last he was thrown down, Western style, and was apparently disposed to lie quietly. So the picture taking was started and the actors in the scene commenced playing their parts. The scene was about half over when the horse suddenly arose and ambled lazily off, making it necessary to act the entire scene over again. But even then the scene may not be safely over, since the film may prove defective or something may show up in developing the negative that may necessitate repeating the operation.

Once the scenes of a story are all photographed, the mechanical and laboratory work commences, and here more attention and care than ever are required. The negatives must be developed with exactly the proper tone; the positives must be printed with equal care; some of the scenes may require tinting to represent moonlight, lamplight, a conflagration or for some other artistic effect; printed titles must be prepared to be inserted at proper points in the picture, so that the story may be clearly told, and finally all the several scenes, parts of scenes and titles must be assembled, matched and connected in one continuous film. All this must be done in scrupulously clean rooms where all danger of the smallest particle of dust becoming attached to the film is eliminated as far as possible. A speck of dust so small as to be almost invisible will magnify on the screen to alarming proportions. In spite of every precaution taken by all manufacturers dust specks are too often in evidence.

The Vitagraph manufacturing plant consists

Photo Lazarnick, N. Y.

J. STUART BLACKTON.
Vice-President and Secretary of the Vitagraph Company of America.

of a carpenter shop where properties are constructed; a machine shop where the company makes its own cameras and manufactures all its own machinery; an electric plant with a great battery of boilers where light is produced for studio work at night and on dark days; a water plant connected with drilled wells; dark rooms for developing; other dark rooms for printing; punching department where the sprocket holes are cut into the sides of the films; toning and tinting rooms; assembling and joining rooms, and a testing room where the finished picture is thrown on a screen and carefully gone over several times for errors. With the several studios already mentioned there is a costume department where hundreds of costumes are carried in stock and are being constantly added to, and a scene painting department where scenery is prepared. The company is about to add an outdoor concrete water tank for water scenes.

The Vitagraph Company is peculiarly fortunate in having each branch of the business superintended by an officer of the company. J. Stuart Blackton, the secretary and vice-president, is in charge of the studio work and personally directs the more important scenes. He is an artist by profession, was formerly well known in newspaper cartoon work and enjoys working in oil. He is looking forward to a vacation which he proposes to spend in painting and sketching in Europe.

Albert E. Smith, the treasurer of the company, is a mechanical engineer by profession, and to his ability along this line the model and complete character of the manufacturing plant is due.

William T. Rock, president, is in direct charge of the business end of the company's affairs, which are conducted at the city offices of the company, 116 Nassau Street, Manhattan. He is a showman and business man of long experience, and he entered the moving picture field many years ago as one of the first prominent exhibitors.

CATER TO WOMEN AND CHILDREN.

Is the Advice of Colonel Amory, General Manager of the Cameraphone Company.

"Audiences in theatres where talking pictures are produced consist mostly of women and children, and it is to this class that we must cater," said Colonel Amory, general manager of the Cameraphone Company to a representative of THE MIRROR to whom he consented to talk for the benefit of MIRROR readers.

The interview took place in the Colonel's private office in the Cameraphone Building, Eleventh Avenue and Forty-third Street, during one of the busiest hours of the day, and was frequently interrupted by inquiries from clerks for instructions. Cameraphones are in operation in many scores of theatres in all parts of the United States and Canada, and matters are constantly arising concerning them that require immediate attention. Many other theatres are prospective purchasers or renters, and very frequently when a manager has decided that he desires to put in a Cameraphone he orders by telegraph. He has, perhaps, seen the attendance at his house slowly dwindling away until a weekly loss has confronted him. He has heard and read of the Cameraphone and what it has done for other managers under similar circumstances, but he has put off from day to day placing his order until it has become a case of prompt action or going out of business. It is then that he rushes a wire message to the Cameraphone Company ordering immediate service. A message of this character caused one of the interruptions in the interview of which the remark quoted above was the opening sentence. After giving the necessary instructions to an assistant Colonel Amory continued:

"Matinees, especially, are patronized by the women and children, and I am told it is axiomatic that the matinees constitute the profits of the show business. Night attendance, also, in moving picture houses, is largely family patronage, and family patronage is influenced by the women. So it is that I say that we must cater to the women and children.

"To do this," continued the Colonel after another interruption, "and to do it intelligently, we have established a system of reports on each subject and record we have in service. We know exactly how each one is pleasing the audience each day and night it is out. By comparing these reports we are able to arrive at a fairly accurate idea of the class of material our public desires.

"We have found out that they like good musical acts and clear, light comedy best."

"Then you are producing talking sketches as well as songs?" remarked the interviewer.

"Oh, yes, regular sketches or playlets, in which the characters you see on the curtain speak their parts just as human actors would do on the stage. As I have said, light, clean comedy sketches please the women and children best. They like their comedy almost too light, I should say," and the Colonel laughed in recollection of the circumstance he was about to relate.

"We have one little comedy sketch that I thought one of the most inane things possible to imagine. I still think so, but to my astonishment it has proven one of the most popular subjects ever produced by the Cameraphone Company, at least in certain localities. In the sketch a mother is accompanied by her awkward boy, and at every critical moment in the sketch the boy turns to his mother and pipes out, 'Ma, wipe my nose.' At each repetition of this perfectly absurd request, 'Ma, wipe my nose,' I am told the audience bursts into uproars of laughter.

"But all our sketches are not of that character," continued the colonel, still smiling from his memory of the boy whose nose required the attention of the maternal handkerchief. "We have turned out some stuff of considerable merit. The Corsican's Revenge I consider particularly good."

At this point in the interview another interruption came, a machine in Rochester that required orders for disposition. When the matter had been adjusted Colonel Amory returned to the interview.

"I know, of course," said he, "that vast improvements are still possible with the talking machine, the motion pictures and the apparatus for synchronising the two. We are at work along important lines in our own factory. I do not care to give you details, but I can assure you that they are of the highest consequence. But even now the Cameraphone as we furnish it is marvelously popular and it has proven of immense benefit to every theatre where it has been introduced. Theatres that have run down in attendance have had business restored and greatly increased, almost beyond belief. In two cases that I have in mind managers of houses have told me personally that the Cameraphone saved them from failure, making up in a very short time thousands of dollars of loss.

"The size of the theatre makes little difference with the effectiveness of the Cameraphone. If anything, the records are heard to best advantage in the largest halls. In Denver, for instance, where the Cameraphone is used in a vast auditorium in which there are frequently as many as 11,000 people, the records are heard with the greatest clearness. It is so, also, in the Grand Opera House in this city, where I particularly noted from a back seat the distinctness of the spoken words."

Of the future of talking pictures, Colonel Amory is enthusiastic. "We already have many inquiries for material," said he, "suitable for lecture courses, Chautauquas and lyceums. We are entertaining a proposition now that will require a special programme, arranged to meet the taste of that class of people. I am convinced that the day will soon come when we will see the talking pictures largely used, not only for amusement purposes but also for political speeches, educational and other classes of lectures and for advertising propaganda."

S. LUBIN A PIONEER.

ONE OF THE FIRST MOTION PICTURE MANUFACTURERS, STILL INTRODUCING NEW INVENTIONS.

His Latest Machine a Synchronizer for Picture Machine and Talking Records—Sixty Singing-Talking-Picture Subjects Now Ready—Synchronizer Ready for Market Soon—Other New Machines Which This Active Manufacturer Is Preparing to Introduce.

SIEGMUND LUBIN.

"Pop" Lubin, they affectionately call him in moving picture circles from one end of the country to the other, for no man connected with the business is more popular or more widely known. With his fellow manufacturers his relations are especially cordial.

He is one of the pioneers in the development and exploiting of moving pictures in America. He may be even considered the founder of some features of the business, standing in the relation of a father to the army of motion picture men that have followed in his wake—hence the filial prefix "Pop."

Siegmund Lubin entered the moving picture business at the very outset. While he was not the first to produce moving pictures and machines he is said to have been the first to put projecting machines and films on the market, and in the early days his enterprise did as much if not more than that of any other man to start the motion picture vogue on its conquering way. He was a manufacturing optician in Philadelphia when he produced his first projecting machine, and has introduced new inventions with great regularity ever since.

His latest machine is along the line of synchronizing moving pictures and the talking machine, and he will have ready for the market within a very few days his new apparatus, the Lubin Synchronizer, on which his factory here in Philadelphia has been busily engaged for several months.

Recently a representative of THE MIRROR paid a visit to Mr. Lubin's establishment in Philadelphia, and found him absorbed in plans for the promotion of his new talking picture machine, in which he is taking the deepest interest. Like a few others in the motion picture world he is deeply impressed with the possibilities of moving-talking pictures by means of synchronizing the picture films with the talking machine.

"My new machine," said Mr. Lubin, "is the simplest device yet invented for making perfect synchronization between pictures and record. It is not only accurate and easily operated, but it will be very moderate in price. It will be ready for the general market in about two weeks, although a few experimental machines are now in use. The synchronizing device is so arranged that the operator regulates the speed of the picture by a dial which shows the exact progress made by both picture and record. When the picture falls behind to the extent of a single exposure a bell rings to warn the operator. When the picture is ahead of the record the length of one picture, a buzzer sounds. So you see, however dumb the operator may be, he cannot help knowing whether he is ahead or behind by the smallest fraction of a second, and he operates his machine accordingly. You know, of course, that there are sixteen pictures exposed every second in running off moving picture films, so you can judge by that how close the synchronizing must be by this device. We believe we have made it absolutely fool proof.

"Yes," continued Mr. Lubin, "the big development in motion pictures will be along the line of talking pictures. Great improvements are bound to come from time to time, and I expect to see the day when the motion-talking picture theatres will produce complete plays and operas.

"We have now ready for business over sixty subjects, consisting of songs, sketches and monologues, and we are producing six new subjects every week."

Mr. Lubin also has a new projecting machine almost ready for putting on the market. It is a great improvement over his previous machines, and he believes it will prove to be the last word in this line of invention for some time to come.

Another invention which he is perfecting and which when ready for use can prove little short of a sensation throughout the world, is his small machine for home use. It is not a toy, but is intended for practical use in families, being compact and durable. The only obstacle to its satisfactory operation at present is the necessity for still further perfecting the light device so that it can be operated night or day in any room.

The family picture machine has long been one

(Continued on page 58.)

VITAGRAPH FACTORY AND STUDIO IN FLATBUSH.

KALEM MODEL PLANT.

KALEM FILM COMPANY IN ITS NEW QUARTERS IN KODAK BUILDING.

The "Last Word" in Manufacturing Methods—Mr. Marion, of the Kalem Company, Tells of the Company's Plans and Hopes—No Studio Scenes, but All Pictures Taken Out of Doors in Sunlight—An Interesting Interview.

SAMUEL LONG.
President of the Kalem Company.

In new headquarters in the Eastman Kodak Building on Twenty-third Street, New York, the Kalem Company is just entering upon a new stage of progress, and proposes to make a stronger bid than ever for the approval of the trade and the public. F. J. Marion, the secretary and treasurer, and Samuel Long, the president, are both graduates of the Biograph establishment, the former on the studio end and the latter on the factory end, and thus brought into their own concern three years ago a ripe experience. Both have been actively engaged in the manufacture of moving picture films from the earliest days of the business.

Said Mr. Marion in a recent interview with a Mirror representative: "Yes, we have spent a great deal of money in fitting up our new plant, but we have done so without the slightest hesitation, for we have all kinds of confidence in the future of the business. We hold that there is every prospect of a clean, legitimate competition, not only between American manufacturers but with our friends abroad as well, and that in the stress of this keen competition the moving pictures of the future will be the very best that money and brains can produce. And if the moving picture theatres are supplied with an abundance of films of high moral quality, of novel and interesting ideas, and of superb photography, the public will give the business its permanent and enthusiastic support.

"Variety is what they want," continued Mr. Marion. "We hold that each manufacturer should specialize on certain lines—just as on the stage we have the great producers of grand opera, light opera, musical comedy, straight comedy, classic drama, romantic drama, melodrama and even burlesque—so there should be in moving pictures the greatest possible variety and a goodly number of manufacturers all bending every effort to produce the very best things their talents and facilities may originate.

"It is with this thought in mind that the Kalem Company has deliberately specialised on outdoor work. We hold in the first place (and of course it is conceded by everybody) that no artificial light will give the beautiful photographic effects of sunlight. And we believe that no matter how good the subject may be, the first and highest requirement of the exhibitor and the spectator is photographic quality.

"Much has been said about the artistic compositions shown in our films. Let me tell you that we spend more time and money in finding these splendid backgrounds than we could possibly spend on painted scenery. You know we sent a big stock company way down to Florida this Winter in order to get appropriate backgrounds for a series of Southern productions. This Summer we propose to continue along the same lines, and to send a larger and stronger stock company, if that be possible, to a point in the North which has long been the rendezvous of famous artists in search of the picturesque.

"On account of our peculiar methods," continued Mr. Marion, "we use very few scenarios submitted from outside sources, but employ our own staff of dramatists who write all of our plays for our own people and for the particular locations in which we are working. All of this work is under the personal direction of our dramatic manager, Mr. Sidney Olcott, who thus has every feature of our productions in his direct supervision. To this fact I believe we may credit the good results we have already secured.

"But negative making is one thing and turning out perfect prints in a regular factory routine is another. Many a beautiful negative has been ruined by careless factory methods, and in our new plant we have aimed to eliminate every chance of making imperfect prints. In the first place, we are in a concrete monolith building, constructed for photographic operations. It is not only fireproof, but practically dustproof. The floors and ceilings are like those of a modern hospital, with no places to collect or retain dust and dirt. Everything is gone over twice a week with vacuum cleaners which are permanently installed. Our dark rooms are all built of concrete and are absolutely lightproof. You know that a great deal of the gray fussy appearance of films is caused by imperfectly constructed dark rooms. We believe we have the finest dark rooms in the world.

"Then we have long since abandoned the drum system of developing and washing. Though still commonly used we consider this system out of date. Our films are not developed on drums, part of the time in the developer and part out; they are developed on specially constructed frames in specially constructed tanks, and are evenly developed while completely immersed in the developing solution. This may be all Greek to the layman, but the photographer knows it is the only correct way, although it may cost considerably more than the old-fashioned drum system.

"Our washing tanks and drying frames are all of our own designing, as are our perforators and printers, and we believe that we have embodied improvements which go a long way toward making our product of uniform perfection.

"Everything is new in our new plant," concluded Mr. Marion. "We brought over our workmen from our old Twenty-fourth Street plant, but we abandoned everything we had there in the way of office furniture and factory machinery and equipment. In our new quarters we ought to turn out some great work, and we are willing to let the future bring the evidence of our claims."

MOVING PICTURES FOR THE SUMMER.

At the end of the regular theatrical season the management of the Columbia Theatre, Columbia, S. C., will put on vaudeville and moving pictures for the Summer months.

"THE SPECTATOR'S" COMMENT.

Motion pictures are at last gaining recognition as an institution of immense value to mankind. People who formerly spoke lightly of them are commencing to perceive their great possibilities as an educational as well as an entertainment factor. Some are terribly distressed lest the character of pictures shall injure the young and ignorant mind, and they desire to "regulate" the supply; others would like to see them done away with altogether; still others are fearful that the fault-finders and enemies may hamper or do the business irreparable harm. In the opinion of The Spectator none of these fears are warranted. The motion picture is already an engine of human progress too great and powerful to be long or appreciably affected by regulators, enemies or promoters. It will continue to move forward of its own force, and those who seek to absolutely direct its course can have about as much influence on it as a child would have damming Niagara with a toy shovel. As it is developing it is a new form of combined literature and art. It is a new and universal language in which the artist, the actor, the author of fiction, the historian, the traveler, the philosopher and the theologian may convey ideas and information to his fellow men. Naturally enough, the first efforts in addressing the public in the new picture language are crude and unpolished, but he must be blind who cannot perceive the constant advancement that is being made in character of subject and elegance of style. This advancement was bound to come with experience, and it is bound to continue, as actors and authors of greater ability are attracted to its use. Like the printing press, it has opened up a vast opportunity for the dissemination of human thought, and, like the printing press, it can only move onward and upward.

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The Spectator does not desire to be understood as condemning whatever efforts are being made to uplift the business, to eliminate undesirable pictures and improve conditions of exhibition. Let the volunteer regulators go to all the trouble they care to along that line. They are showing a very worthy interest in the direction of advancement, but they should not deceive themselves and imagine they are accomplishing any very wonderful results. All that they can do to "reform" the pictures is bound to come about in any event. Picture literature, like printed literature, will reform itself where reformation is needed. It may be retarded or accelerated to a certain degree, but it cannot be prevented.

* * * *

In the long run the public is the censor and the regulator, speaking of course, of the public in a free country. The newspaper or the magazine that comes nearest to giving the public what it wants is the publication that gains the largest circulation. The play that best pleases the people is the play that scores the greatest success. Thus we have competition and a constant striving for improvement. Motion pictures are no exception. The picture producers who strive to improve and succeed are the ones that will last the longest and accomplish the most. The public is constantly wanting something better on the stage and in the press, and so it will be on the picture curtain.

* * * *

It is fortunate for immediate picture progress that the Patents Company organization of American manufacturers and importers is along a liberal line, so far as competition is concerned. While the patented mechanical devices are controlled by one company, the production of pictures comes from ten companies, each one realizing that its business can be increased only by improvement in character and quality of subjects. To this friendly rivalry we owe the artistic Pathe films d'art, the Vitagraph Napoleon pictures, with others to follow of the same character, the remarkably strong and ably acted Biograph dramatic and comedy subjects and the ambitious and enterprising Selig feature films. The other allied manufacturers cannot afford to remain behind in this contest, and there is good ground for believing that they will not remain behind. They are all showing improvement, and we may confidently expect them to do work just as notable as that quoted above within a very short time. Indeed, there is every reason why every licensed manufacturer should make it a point to produce great feature subjects at every opportunity. As a certain manufacturer remarked to The Spectator recently, such a course followed up by all the Patents Company producers would solve the Independent question in very short order, unless the Independents should succeed in making the same sort of progress, and even then the entire motion picture business would have been elevated and improved to an amazing extent, which, after all, is the condition most to be desired and the condition that must eventually prevail.

* * * *

How can motion pictures be best improved? There would appear to be only one reply to this question, outside of the mechanical end, which may be trusted to take care of itself. When a magazine or a newspaper company sets out to increase the circulation of its publications it employs first more able writers. When a theatrical producer gains permanent success he does it through better dramatists and better actors. The motion picture producer can only improve by the same policy, and he will be compelled to improve by that policy or eventually lag behind and go out of business. The story or "suggestion," as the producer erroneously calls the scenario of his comedy or dramatic subject, is the foundation on which he must work. With a good and clever plot and able actors he may do much. With a flat or feeble story he must fail, no matter how capable his acting, directing and scene painting force may be. On the stage it has long been recognized that "the play's the thing." So it must be in the motion pictures—"the story's the thing."

* * * *

The part played by The Dramatic Mirror in motion picture advancement in America must not be overlooked. As The Spectator has argued above, the great advancement that is taking place was bound to come and is bound to continue, but certain influences may retard or accelerate, and no influence from any source has been more potent for good in more ways than one than that of The Mirror. More than two years ago, before any theatres of considerable size had gone over to pictures, The Mirror recognized the invasion that must take place and advised managers of regular theatres to get into the game. The advice was repeated from time to time, and it was not long before theatre after theatre of the standard type was turning permanently to the picture policy. No doubt much of this tendency would have developed without The Mirror's influence, but it will be conceded that it would hardly have taken place so rapidly. The result has been that a more intelligent and enterprising class of managers has been drafted into the moving picture business, and to the same degree a more intelligent class of spectators has been attracted to the exhibitions. Likewise The Mirror has had undoubted influence, through its impartial film reviews, in elevating the artistic quality and character of motion picture subjects. It was the first paper in the world to review motion pictures seriously, systematically and with sufficient intelligence to win the respect of the manufacturers themselves. By this policy of review The Mirror, from its commanding position, was able to do what no other amusement publication was in a position to accomplish—place motion picture publication on the higher plane of literature and art. The Spectator.

WHAT ARE THEY AFRAID OF?

In Wheeling, W. Va., there are three houses devoted to moving pictures. Two are run by a Greek named John Papulias, who declines to have anything to do with dramatic papers or to discuss his business in any way. He appears to have fair patronage. The Theatorium, managed by T. M. Kyser, seats about 200 and is doing a fair business, but he also declines to talk about his film service. There is a suspicion that all three houses are receiving a very inferior service for a city the size of Wheeling, and that a good, up-to-date house there would be a good investment.

HIGH ART IN PICTURE MAKING.

The Biograph Production Just Illustrates the Progress of American Makers.

The progress that is being made by American film manufacturers along the line of higher dramatic art in picture production is probably best illustrated by the results that have been accomplished by the Biograph Company. It is no exaggeration on the other American manufacturers and the great improvements they are all making, to assert that the Biograph Company at present is producing a better general average of dramatic performances than any other company in America, if we except Pathé Frères, who claim for the Biograph may be extended to include the world.

In launching opportunity along the line named by the Biograph, The Mirror is stating only that which is freely admitted by many of the other manufacturers. Biograph subjects may not always be as big in a spectacular way as some of the others, but there is a certain strength and high literary merit in the character of nearly all of their film stories and an artistic finish to the pictures and acting that has not yet, as a general rule been attained by the other American producers.

It need not follow that the superiority named will continue indefinitely. Other manufacturers are quite evidently striving to take from the Biograph its lead in artistic quality, and while no one may now predict how the friendly rivalry that has set in may terminate, it may be safely without question that the result cannot but be of immense benefit to production of American motion pictures.

One of the chief reasons why the Biograph Company is gaining a reputation of artistic excellence is the fact that it rarely produces a weak or trashy subject. It appears to be a policy of the company to destroy outright the negatives of any subjects that on examination proves to be below the standard of excellence which has been established.

"Oh, yes, we have failures, too," said a high official of the company to a representative of The Mirror, "but we try to take care that the public shall never know it. We do not put them on the market if we are conscious that they are not as good as they should be."

But not all of the excellence of Biograph films should be attributed to the good judgment shown in selecting subjects, the skill in directing or the ability displayed in the acting. Photographic quality plays an important part in the good effect that is produced. Fine acting would go for naught if it were not clearly and distinctly shown in the photography. Biograph photography ranks among the best.

Among recent subjects which have attracted special attention along the lines indicated above there may be mentioned the following: The Red Man and the Child, The Greasers' Gauntlet, Behind the Scenes, The Red Girl, The Barbarian, The Ingrate, Confidence, The Guerilla, Call of the Wild, After Many Years, The Curb of Life, A Fool's Revenge, Salvation Army Lass, A Burglar's Mistake, and A Drunkard's Reformation. Many others might be added to this list, but these will suffice to prove the justice of the opinion expressed above.

FIRST IN PANTOMIME ART.

Pathe Freres' Films D'Art Lead the World in Finished Film Production.

The Mirror, in its reviews of new films, has frequently stated that the entire moving picture field of the world is deeply indebted to Pathe Freres for much of the incentive that has been recently causing picture manufacturers everywhere to strive for higher art in their picture production. In America, in particular, the finished work of the Pathe films d'art, both in a photographic and a dramatic sense, have spurred producers to greater efforts in the direction of better results. The films d'art and many other Pathe subjects, which with justice might have been classified under the same general heading, have been closely watched and studied by the more intelligent American producing forces, and to this is due in a great measure the remarkable improvements made all along the line.

The enterprise of Charles Pathe and the true artistic spirit which the policy he has adopted indicates, cannot be too highly commended by The Mirror, which is disposed to recognize progress in dramatic art in every field.

The secret of the great success which has been attained by the Pathe films d'art must be attributed largely to the fact that M. Pathe has gone to the very highest sources possible for his original pantomime stories as well as for the actors to interpret them. The film plots have been written by members of the Academie Francaise, and the chief actors chosen from the Comedie Francaise. Even Sarah Bernhardt is interested in some of the productions. With authors and actors of this rank and with remarkable perfection in the photographic and mechanical end, results have been achieved which keep the name of Pathe well in the lead in film production.

That intelligent enterprise and artistic ambition of this kind pays in the long run is amply proven by the great vogue that Pathe films have attained in all parts of the world. There is no country where pictures are shown that the sign of the rooster is not the most familiar trademark flashed on the curtain. This fact has been demonstrated in various singular ways to The Mirror, whose special correspondents located in foreign countries have at different times written in reference to motion picture conditions and have almost invariably mentioned Pathe subjects.

The Pathe projecting machine of the new type, which is now being introduced in this country, is in wide and general use in all foreign countries. In Europe it is said to be the chief machine in use, and in Mexico scarcely any other machine is met with. The Pathe Company has recently issued a finely printed catalogue which describes the merits of the machine and which may be obtained on application to any of the Pathe offices, which, it may be added, are located in nearly every country on the globe.

S. LUBIN, A PIONEER.

(Continued from page 37.)

of Mr. Lubin's pet ideas. Briefly, this machine seems to be a small circular box about one foot in diameter and stands upon its edge, that is about four inches wide. At one side of the box is a small crank. Upon the periphery of the box is a lens. Peer through this lens, turn the crank and the film sixty feet long will be passed between the lens, showing the subject of the film in motion.

It will require no magic lantern, no screen, no extra light. All the light necessary, whether day or artificial, comes from the outside. The films may be made in photograph galleries to be established in cities and towns all over the country. The taking of the picture will be a matter of about five minutes or less. No posing for the picture will be necessary other than for the subjects to move as they wish to be seen in the picture.

It will be a matter only of a very few hours after the pictures are taken before the films may be obtained and taken home for reproduction in the little machine. They will cost less in both time and money than a dozen photographs from a first-class photographer, and duplicates will cost about one-half the cost of original films.

Mr. Lubin has spent two years in perfecting this device. It has been a labor of love with him, for he says that it will bring so much happiness that he would be satisfied if he were to make no more out of it than the gratitude of humanity. He is so pressed for time with his other affairs that it may be a year or more before he will have them ready for the market.

Another development of the home machine will be, in Mr. Lubin's opinion, the exhibition in every home of news films of the day. We will get our rolls of news films with the morning papers and will look at them while we eat our breakfasts. Twelve years ago the prediction along this line was made by Mr. Lubin and published in the Kinematograph, and the prediction has already been so far verified that the Berliner Tageblatt is now conducting a theatre in Berlin where news moving pictures of the day are projected on the screen.

AN EXHIBITOR'S VIEWS.

JAMES CLANCY, OF NEW HAVEN, ADVANCES MANY PERTINENT SUGGESTIONS.

Success in Operating Moving Picture Theatres Depends, Says Mr. Clancy, on Pleasing the Women and Children—Attention to Small Details Advised—Good Singing Preferable to Cheap Vaudeville—Quality, Not Quantity.

F. J. MARION.
Secretary and Treasurer of the Kalem Company

A great many articles have been written in regard to the running of a motion picture theatre and some very useful information has been brought out, but still there are many points that have never been touched upon which mean a good deal to success in this branch of amusements.

To begin with, a number of people are under the impression that all one needs to do is to secure a good location, put in a flashy front, buy a machine, arrange with some firm for the renting of films, and start to do business right away. Such is not the case with the most successful ones. As the novelty wears off and the newness of the establishment disappears the necessity for real showmanship is developed. By real showmanship I mean attention to minor details.

As we all know, the greater part of the patronage comes from ladies and children. Consequently songs and subjects must be of the kind that will amuse and entertain but will not offend. The manager should try at all times to make it a family resort, and should use all of his judgment to that end.

The employes must be gentlemanly and at all times keep their appearance neat and attractive, answer all questions politely, and give special attention to all, such as assisting and helping patrons with their wraps and coats, and making it so pleasant for them for the hour or two which they are spending that they will look forward to the day when they will come back again.

I personally do not believe that cheap vaudeville helps the proposition in any way, as we must figure that the patrons of moving picture theatres are intelligent people, and will not stand for rot or bygone jokes and songs that possibly they are more familiar with than the performer. Good vaudeville will go anywhere, and it would be more advisable to put in one good act than six bad ones. I mean by that to look for quality, not quantity.

I believe that novelties arranged by the management for their singers, with appropriate music, songs, scenery, costumes and pretty poses, touching upon topics which were popular at that time, such as Washington's Birthday, using tableaux of Washington cutting down the cherry tree, or crossing the Delaware, are not only interesting, but also help to make the motion picture theatre a place of knowledge as well as recreation.

Lectures on suitable subjects are always very interesting, providing the lecturer uses judgment in his language.

Talking pictures with people behind the screen are very good, providing you can secure the right people who put the proper spirit in their work, and who do not talk when the characters are not seen, either before or after their entrance or exit. If they do it will break the illusion.

Effects in connection with subjects are also very good, providing one uses judgment and does not have a horse galloping on pavement when he is walking on softer surface. Many effects can be brought out on certain reels to make them stand out much better than they would if run off silently.

A great deal will depend on the man who is back of the proposition, whether he is willing to spend his money to improve his theatre, and spend it wisely, not foolishly. I mean by that not to be looking for one day but looking into the future, and getting his house built up to a good average business, which will pay him much better on his investment in the long run than would phenomenal business for brief periods.

Singers can be secured much cheaper than vaudeville and can be rehearsed so that the numbers will stand out, and the returns financially will more than repay for the effort.

The ideas I have advanced have been tried out by me, and I have demonstrated their value, but I do not assume to know it all. The main point I desire to make is that by catering to people of intelligence the motion picture theatre will cease to be a joke and will become a valuable institution in our amusement life—giving more clean enjoyment for the money than any other form of entertainment.

New Haven, Conn., April 10, 1909.

BUSINESS NORTH AND SOUTH COMPARED.

Beloit, Wis., April 20, 1909.

To the Editor of The Dramatic Mirror:

Sir: It may interest you to know that I have just returned from a three weeks' trip through Tennessee, Mississippi, Louisiana and Texas, going there to see motion picture houses. Business there in pictures is not to be compared with the North. Many are using films months old. Photographs, poor singers and bad vaudeville are used in many places with bad results. Some use as many as 5,000 feet of badly scratched film. Ten cents is charged in most places. Of course, there are a few up-to-date managers who give good films, but the average is bad. The business is greatly overdone, even the Mississippi negro towns having their houses. Correspondent.

A LONG ESTABLISHED FIRM.

One of the earliest firms to enter the moving picture business in Philadelphia was that of Harbach and Company, which by conservative, straightforward methods built up a lasting and profitable business in films, machines and motion picture supplies. The Harbach store at 909 Filbert Street, Philadelphia, is extensively stocked with everything the picture man requires.

STRENGTH OF THE TWO FILM FACTIONS.

LICENSED AND INDEPENDENT HOUSES AND WHERE THEY ARE LOCATED, SHOWN IN COMPREHENSIVE REPORTS FROM ALL PARTS OF THE UNITED STATES.

An Illuminating and Exclusive Record Collected from "Mirror" Correspondents in All Important Cities and Towns in the United States—Licensed Houses Predominate in the East, South and Far West, but Around Chicago the Independents Are Strong—Licensed Service Appears to Be Considered the More Desirable in All Cases Where Quality Is Compared.

In preparing for this Spring number of THE DRAMATIC MIRROR, correspondents were instructed to report as far as possible the class of film service used by the different motion picture houses in their towns, together with such other information as might be of interest. Almost all the cities and towns of any consequence in the United States have MIRROR correspondents, a large proportion of whom have compiled with the instructions noted above, so that, as a result, THE MIRROR is able to present a most exhaustive and representative array of facts regarding the moving picture situation throughout the country. At the present time chief interest centers about the contest for patronage between the licensed and unlicensed interests. The wise manager desires to know the facts, regardless of the claims made by one side or the other. These facts he can find in abundance in the following hundreds of reports. In condensing the reports the language of the correspondents has been preserved as far as practicable, in order that a correct idea may be conveyed as to the relative quality of service furnished in different localities by the licensed and unlicensed companies, as well as the numerical strength in theatres of the two interests.

Careful examination and comparison shows that in nearly every city and town the leading houses are licensed by the Patents Company, although there are not wanting instances where prominent theatres are using Independent service. Speaking generally, however, the licensed films appear to be the ones most in demand, and where the two services come into competition the preference as to quality, if any preference is mentioned, is invariably accorded to the licensed films. Frequently the word "licensed" appears to be taken as indicating excellence. Numerically the licensed houses occupy nearly if not quite 75 per cent. of the entire field. The percentage is much greater in the East, exceeding 90 per cent. in many localities. As we move toward the West the percentage decreases until we reach the localities tributary to Chicago, where we find the two forces very nearly evenly divided. Further West, toward the Pacific Coast, the proportion of licensed houses increases until in some localities they are almost as strong as in the East. In the South, also, the licensed houses are the more numerous. In coming to these conclusions THE MIRROR aims to be strictly impartial. It is not a partisan journal in any sense, and it is interested only in conveying correct and truthful information to its readers and in promoting in every way possible the genuine improvement and elevation of the moving picture business.

Many other interesting points may be gleaned from this remarkable assembly of reports, which it is safe to say could have been so well collected by no other medium or agency in the country.

In the Large Cities.

In the city of New York unlicensed houses are so scarce as to be almost unfindable. The few independents that are in business are of the smaller variety in the residence districts. All houses appear to be doing excellent business, especially the larger ones such as the Keith and Proctor houses, the Fox houses, Gane's Manhattan, the Fourteenth Street Theatre and several of the Brooklyn houses. The Manhattan closes after May 1, and Manager Gane will occupy a new but smaller house to be fitted up for him at Broadway and Thirty-second Street. There are about 500 houses in Greater New York.

In Philadelphia, also, the better class of theatres use licensed service. The Lubin houses are the models for that city, and one of them recently completed and another now building would be models for moving picture houses in any part of the world. There appear to be very few houses in Philadelphia using unlicensed films.

Chicago being the center of the Independent strength presents a larger proportion of prominent picture houses exhibiting Independent films than any other city in the country, although many of the larger theatres are licensed.

Boston is largely licensed, the number of Independent theatres being inconsiderable.

NEW ENGLAND.

At Willimantic, Conn., the Bijou uses the Licensed films. It will be remodeled and enlarged this Summer. The Rialto uses the Independent film service.

The Roderick and Breed moving picture houses, the latter a new one, in Norwich, Conn., both plan to remain open all Summer.

At Northampton, Mass., all three houses, the Lyric (new), the Alvin, and the Palace all use licensed service.

For the last six weeks the Opera House at Newport, R. I., has been putting on moving pictures and vaudeville to fine business. This will be kept up through the Summer, for which the house is to be equipped with a cooling plant. The licensed film service is used entirely. The two regular moving picture houses, the Bijou and Star, use licensed service, and will continue open during the Summer.

At Brunswick, Maine, there are two houses, the Pastime and Pictureland. The former is licensed and latter Independent, but Pictureland expects to be licensed soon. Both houses do excellent business.

The moving picture business in Dover, N. H., has been exceedingly large this season, owing to the fact that Howe and Foster, the managers of the Clement Theatre, have given their patrons the best of film service, using none but licensed films. It is the intention of the management to continue the same policy through the Summer and next season.

The Bijou in Springfield, Mass., has become an authorized licensee of the Motion Picture Patents Company.

The Clement Theatre in Dover, N. H., pleased big business 13-17 with Parted, But United Again, Adventures of a Drummer Boy, Mogg Megone, And His Coat Came Back, At Home at Last, A Cure for Rheumatism, An Embarrassing Present, A Sailor's Belt, Boots and Saddles, A Game of Chess, Love Me, Love My Dog, Unusual Elopement, Vampires of the Coast, Joel's Wedding, Polka on the Brain, Walking On His Toes, and In Sore Straits. Owing to an epidemic of diphtheria and scarlet fever, the local Board of Health have closed the schools and issued orders forbidding admission to any theatre of all children under sixteen years of age.

A new moving picture and vaudeville theatre will open in New Britain, Conn., early in May. This theatre will be known as the Scenic, and will be under the management of Halliby and Parkus. The house will seat 800; the stage will be 10 x 17, and will have two sets of scenery. The management plan to have an orchestra, three reels of pictures, two illustrated songs and vaudeville acts.

The following theatres in Fall River, Mass., are devoted to moving pictures: Savoy, Bijou, Premier, Puritan, Scenic, and Nickel, and use films of both the Independent and licensed companies.

The Scenic Temple, playing to capacity, uses licensed films only. The management of this house was changed about three months since, Thomas D. Soriero succeeding George Gordon. The other picture house, Marlborough Theatre, was destroyed by fire March 4.

All the moving picture houses in Boston have had a good year of it. The tendency has been to add a bit more of vaudeville to the programmes, but that has pleased the patrons and the business continues good, cutting into the receipts of the higher priced houses in many cases. The only new picture house to be built in the near future is one at the corner of Washington and Keyland Streets, although the Eden Musee is to be remodeled.

The Scenic and Nickel theatres in Hartford, Conn., are open every day in the year, including Sundays, and Poli's, the Parsons, and Hartford theatres are open every Sunday. All of them use licensed films.

At Keene, N. H., Dreamland, a licensed house, has recently changed hands, William M. Smith, being new manager. He has enlarged the house, which is doing a good business. The Majestic, using Independent service, has changed hands a number of times and has never done a very good business.

The Princess is a new 5 and 10 cent picture show and theatre at Chatham, Ont., in the course of construction, to seat about 600. It will be ready in a month and will be managed by Frank Harris.

The New Park, Lynch's Pleasant Theatre, and the Nickel, of Worcester, Mass., are all licensed and report excellent business.

The one house of Claremont, N. H. is Independent.

MIDDLE STATES.

At Rome, N. Y., the Colonial, the Casino, and the Idle Hour moving picture houses are all running Independent films.

At Burlington, N. J., the Auditorium, which has been making more money for Manager Lanning, with a picture show, than he was able to earn with regular attractions, will be continued in the picture policy through the Summer, with vaudeville added. The Majestic, of which Carl Schwartz is manager, uses licensed service, and will keep open during the Summer. Business has been excellent.

Elmira, N. Y., with a population of 40,000, has but two moving picture theatres—the Happy Hour and the Grand—the Lyric and Dreamland having been converted to other uses, and the Palace being offered for sale. Both the Happy Hour and the Grand enjoy splendid business, the former being the site of the old Casino Theatre, and covering an unusually large seating capacity.

At Pittsburgh, Pa., the number of places where moving pictures are exhibited is large, and they are to be found in nearly every section of the city. Some of them are very attractive and comfortable, and change their films daily. They all appear to prosper, as those firmly established remain open, and many of them are filled nearly all day long. Some use the Independent, and others the licensed films. As long as the people will patronize them they will remain open this Summer.

There are two strictly moving picture houses in Titusville, Pa., Theatorium and Alhambra, both of which have licensed service. Commencing March 29, the local management will run vaudeville and moving pictures in the Opera House during the Summer months.

At Warren, Pa., the Theatorium, a licensed house, is doing an excellent business. The Gem, unlicensed, is doing fairly well. P. J. Burke has succeeded F. H. Scott as manager of the Gem.

At Glens Falls, N. Y., there are four prosperous houses. The World in Motion, a house recently opened, with a seating capacity of 600, has licensed service, changing three times a week, with an orchestra of seven pieces. Fairyland has recently branched into vaudeville, running two acts, one reel of licensed film and an illustrated song, changing three times a week, seating capacity 200. Extensive repairs have just been completed. The Bijou is now doing excellent business with one reel of licensed films and an illustrated song, changing every day. The orchestra is a feature. Wonderland is doing excellent business with two reels of Independent films and an illustrated song, changing three times a week.

There are six moving picture shows in Binghamton, all doing a fair business.

J. H. Norton, proprietor of the Alladin Theatre, Renovo, Pa., will continue until June, when he will close to make necessary changes. Business has been fair. The films are Independent. Albright and McCarthy, of the Palace Roller Rink, will install a moving picture machine and expect to open soon, running all Summer. Independent film service will be used.

A. J. Garrett, of Oswego, N. Y., has purchased the fixtures and secured the lease of the Lyceum in that city, and will continue to operate the house with pictures.

The Cambria, at Johnstown, Pa., is running three-a-day vaudeville, five acts booked by Ed Gallagher, with two reels of pictures, and prices are 5 to 20 cents. This will be interrupted on occasion with a legitimate attraction. Majestic and Globe theatres, Stadium and Bijou Dream, moving picture houses, are all supplied by the Pittsburgh Calcium Light Company and use licensed films. The Lyric uses Independent films. The Star, East Conemaugh, Pa., is Independent.

At Columbia, Pa., the Alvin and Happy Hour have licensed service. The Opera House and Bijou are Independent. Robert Cochran succeeds Charles Hartnett as manager at the Alvin.

At Watertown, N. Y., the Star will continue moving pictures and illustrated songs, with licensed films.

The Majestic, of Butler, Pa., will be operated as a picture and vaudeville house this Summer, returning to road attractions in the Fall.

All three houses in Pottsville, Pa., are licensed and will run all Summer.

Poughkeepsie, N. Y., supports four moving picture shows, Arlington, Wonderland, Hippodrome, and Star, all using licensed service. The Wonderland is the only one not using vaudeville. The manager of the Hippodrome states that he will probably erect an Airdome for Summer business.

Of the four houses in Saratoga Springs, N. Y., three are licensed and one is Independent.

The Lycoming Opera House, Williamsport, Pa., and the Lyric will run pictures all Summer.

In Syracuse, N. Y., the Hippodrome, Theatorium, Novelty, and Dreamland use licensed service; the Antique and Majestic, Independent.

At Mt. Carmel, Pa., the pretty Majestic vaudeville house, seating 500, uses the Cameraphone and Independent films, with two vaudeville turns. The G. A. R. Opera House is on the Mosart vaudeville circuit and uses licensed films. The Lyric is Independent and the theatorium licensed.

All the local moving picture houses in Steubenville, O., are using licensed films, with the exception of the Alvin, which is using Independent. The Star, under the management of Dodds and Owesney, has been opened lately on North Fourth Street, and the Hippodrome closed recently, having been in business but a short time.

At Plattsburg, N. Y., the Star, a licensed house, has been enlarged and improved, and the films are reported as high class. Wonderland, now owned by Hanlon and Holland, is also licensed and was renovated and enlarged recently.

The eight picture houses in Albany, N. Y., are all licensed and report enormous business.

Warren, Pa., moving picture houses have all been doing well. The Theatorium is licensed and has presented the latest and best pictures to be had. The Gem is Independent and has also had a very good grade of films. Both houses have recently made improvements in the way of seating and decorations.

At Easton, N. J., the Bijou, Nicolette, Royal, Star, Limit, Washington, and Savoy are licensed, and the Lyric is endeavoring to obtain a license. Joyland, Thoman's, and Kleinert are Independent.

Hazleton, Pa., is picture crazy. The two houses, the Lyric and Elite, are now owned by Kraut Brothers and licensed service is used.

The Bijou, May's, and Star, of Jamestown, N. Y., are all licensed. The Theatorium and Moon failed some time ago. The Royal will open soon.

At Allentown, Pa., the Pergola is the leading house, giving two acts of vaudeville, with a change twice a week, together with licensed films. The Nickolet and Star are also licensed, and the Ideal is Independent. All will keep open during the Summer.

There are four moving picture theatres in Ogdensburg, N. Y., three small affairs and one in the Opera House on dark nights. The Opera House and Eagle Theatre receive the licensed service, which is the best. The Theatorium and Bijou receive the Independent service. There is a small theatre being built here which will open this Summer. They will run moving pictures and vaudeville.

At Washington, Pa., moving pictures continue to attract large crowds at each of the three stands, where the film service received is licensed. All at present conducting moving picture shows will continue open during the Summer.

The moving picture business has been a very profitable one in Reading, Pa. Within the last two years six theatres have been organized, all on the main street in buildings formerly occupied by clothing stores. The Monza and Parlor are Independent theatres, while the New Victor, Victor, Pictureland and Star receive licensed film service. All will continue during the Summer.

The Star and Dreamland, of Tarentum, Pa., both use licensed service, employ orchestras and report excellent business.

Both moving picture houses in Oil City, Pa., are Independent and the service is satisfactory.

The Colonial, N. Y., Opera House has passed into the F. F. Proctor circuit, and is at present doing large business with pictures. Arrangements are being made to have at least one high grade attraction each week, but it will be under local management, Proctor having the right to cancel the attraction if not satisfactory. This city has a population of 25,000, and nothing to offer its citizens but moving pictures, there being two other houses in operation and a fourth in prospect.

At Hinton, W. Va., Fairyland, Licensed, and the Lyric, Independent, have not announced Summer plans. Fairyland has been doing the better business of the two.

At Buffalo, N. Y., the Grand, Hippodrome, Bijou, Dream and New Theatre all report fairly good business, with very encouraging prospects for the Summer months.

A new moving picture house, to seat 600, and to be known as the Bohemian, under the management of C. J. Painter, will open March 27, at Pittston, Pa.

At Newark, N. Y., the Sherman Opera House, the only theatre in the town, runs moving pictures, vaudeville, musical and dramatic productions. The past season has been the most profitable ever enjoyed by the house. From April 1 the theatre will be been opened every night in the week except Sunday. Moving pictures will be given all evenings not otherwise booked.

Paterson, N. J., houses, seven or eight in number, plan to continue open during the Summer.

The Bijou, of Clarksburg, W. Va., expects to keep open during the Summer.

Memorial Theatre, Lyons, N. Y., runs pictures Saturday nights when there are no other attractions, using Independent service. The Theatorium, the regular picture house, is also Independent and will keep open all Summer.

At Jersey City Keith-Proctor's Theatre has been doing a big business with moving pictures for over a year. No change is contemplated. Moving picture business generally is good, although some of the smaller places may be suffering from too much opposition.

At Meadville, Pa., both moving picture houses will close for the Summer. A park, located out about three miles away, will have moving pictures during the Summer.

At Tyrone, Pa., there is but one moving picture house, the Aladdin, and it uses licensed service.

At Lancaster, Pa., the Scenic, Dreamland, Electric are using licensed service, and will run all Summer. The Gem is unlicensed. The Bijou has been forced to close because the building is to be demolished to make room for an office building. The Scenic has had a new front put in.

At Scranton, Pa., the eight moving picture houses, four of which have added vaudeville to their bills, report good business. They are open all the year and all use the licensed films.

There are seven picture shows in Paterson, N. J., the Gem, Scenic, Grand, Pleasant Hour, Nicolet, Palace and Opera House. All will continue during the Summer and all have the licensed film service, giving excellent satisfaction.

Dreamland, Theatorium and Burtis Auditorium Annex comprise the moving picture shows in Auburn, N. Y.; Dreamland uses licensed film service; the Theatorium and Annex use Independent. These houses expect to continue through the Summer.

Moving picture theatres in Charleston, W. Va., were never so popular as at the present time. The six houses in the city are earning nice dividends and giving their patrons their money's worth. It has been stated that in no city of similar size is the film service so complete or the theatres so comfortable. Four of these theatres have a daily change of films, and use first run stuff only. The Eagle Theatre uses the Cameraphone talking pictures. The management is contemplating a thorough renovation and refitting. If the present plans of the management of the Royal Theatre are carried out, that popular house will soon be a combination vaudeville and motion picture theatre. Manager Corey states that his expenditure for improvements will reach $5000.

THE SOUTH.

The Nickel-Dime Theatre, McKinney, Tex., is now in its third successful year under the same management; it is a neat and comfortable little amusement hall seating 500; supports a six piece orchestra, and gives sixty minutes entertainment at five and ten cents. It will have a new front this Spring and new interior decorations.

At Annapolis, Md., all three m. p. houses use licensed films, and will keep open during the Summer.

Petersburg, Va., has six m. p. houses, all doing a fair business and using licensed films.

The moving picture field in Macon, Ga., is great. There are three houses, all using licensed films.

At Florence, S. C., the Elite Theatre uses an Independent service, and will continue through the Summer and next season.

At Birmingham, Ala., the four moving picture theatres, the Alamo, the Pastime, the Amuse-U, and the Marvel, all receive licensed film service. Business has been good for some time. It is the intention of all to remain open throughout the Summer.

At Washington, D. C., the motion picture field is covered by first-class houses, the Majestic, Pickwick, Colonial, Crescent, Lyric, Surprise, Pastime, Plaza, Palace, Cosmos, Olympia, Alhambra, and Maryland, all doing a fine business. Several give attractive vaudeville performances in connection with the picture display.

At Palestine, Tex., the Lyric appears to be a fixture under the management of Karl Pickerill. Licensed service is used and vaudeville may be added.

At Frankfort, Ky., three of the four motion picture houses are using licensed films.

All of the Texarkana, Ark., houses use licensed films.

The Wonderland, the leading moving picture theatre of Owensboro, Ky., has enjoyed capacity business during the entire season. Several changes have been made during the season for the comfort of its patrons. This house has first run films, licensed. The Majestic also has licensed service.

All five moving picture houses at Petersburg, Va., use licensed pictures.

The Lyric, of Newberry, S. C., which closed some weeks ago, is about to reopen under new management.

At Augusta, Ga., the Superba is reported as using both Independent and licensed service. The Peerless is Independent and the Arcadium's service was not ascertained.

Wonderland, Palace, Alamo, Quality and Gem, of San Antonio, Tex., are licensed, and the Princess is Independent. The Dixie has gone into the hands of a receiver. The Gem has changed hands, now being conducted by Mr. and Mrs. Sansbury.

At Bowling Green, Ky., the two picture houses, the Novelty and Crescent, are Independent.

Wonderland and Theatorium, of Charleston, S. C., are both licensed.

The Majestic is the best house in Montgomery, Ala., and it uses licensed service.

The Lyric in Paris, Tex., which was opened March 8, seats 800 people, gives two double acts, two reels of pictures and songs, and has an orchestra.

The moving picture business in Chattanooga, Tenn., has been excellent for the past season. There are three houses. The Theatre and Wildawake use licensed films, while the Crescent uses Independent films.

THE MIDDLE WEST.

The Theatorium, New Philadelphia, O., is the pioneer house of that section of the State and is doing a big business. It is located next door to the Union Opera House.

The Bijou, Nickel Bijou, Nickelodeon and Illinois, m. p. houses in Decatur, Ill., all plan to keep open during the Summer.

At Canton, Ill., the Empire and Lyric will make improvements that will permit keeping open during the Summer. Both houses use Independent service. The Grand runs moving pictures during the Summer.

At Lima, O., Dreamland and the Royal, two excellent houses, use licensed service. Dreamland was recently enlarged and improved. The Grand is closed.

At Peru, Ind., the Grand is Independent and the Palace licensed.

The Opera House, Warren, O., has been leased for the Summer season to Andrews Brothers, late proprietors of the Edisonia, for moving picture purposes.

At Goshen, Ind., after the season closes the middle of May, the plan of the Jefferson Theatre management is to present moving pictures during the Summer months. For next season attractions of all prices are being booked.

At Fort Wayne, Ind., five licensed moving picture playhouses have enjoyed a fairly good business during the Winter months. All expect a record-breaking Summer business. The Lyric Theatre, now a moving picture house, was opened as a vaudeville house, afterward changed to stock, and then sold to L. H. Hartmann for pictures.

At Traverse City, Mich., the Palace Theatre will be remodeled this Summer by Manager Wildman.

At Waterloo, Ia., Dreamland and the Jewell will be open all Summer. Both use licensed film. The Waterloo Film Exchange is the name of a new firm which has just opened. J. W. Coup is manager and has been engaged in this line of business at Bloomington, Ill.

There are four moving picture houses in Streator, Ill. Licensed films are used, and the patronage for the past season has been uniformly steady and good. All the houses expect to continue through the Summer.

The moving picture theatres in Cincinnati, O., continue to attract throngs of amusement seekers and are crowded to the limit on Saturdays, Sundays and holidays. A new one on Fifth Street, near Elm, is nearing completion and will be opened late in the Spring.

There are twenty-one moving picture houses in Toledo, O., all licensed but one. All are in the field for the Summer if business warrants. The Valentine will have 10 cent vaudeville and pictures during the Summer, the same as last, under the management of Cole and Kunsky.

At Bucyrus, O., the two moving picture houses, Majestic and Wonderland, are licensed, and the film service is excellent. The Wonderland has recently been overhauled and a new moving picture machine installed. Both plan to keep open during the season.

At Adrian, Mich., the Bijou uses pictures furnished by Blightman Film Company, Detroit. The Crescent Theatre uses films furnished by Toledo Film Exchange. The Maple City uses films from the Kent Film Exchange, Toledo, O.

At Marietta, O., the Grand and the Lyric are using licensed films and are doing a splendid business. They have made some extensive improvements and their houses now equal those of any of the picture shows in the large cities. Managers Willis and Hammitt expect to install a cooling apparatus in the Lyric in the near future. The Theatorium and Dreamland are using Independent service and are doing a fair business.

When asked if his house would again have moving pictures this Summer, Manager Shafer Ziegler of the Grand, of Indianapolis, Ind., said: "Yes, why not, when the twelve weeks of pictures last Summer paid better than any twelve weeks of vaudeville this season?" Just when the season will close has not been decided, but in all probability as soon as warm weather comes. English's will open May 3 with moving pictures, and while nothing is definite, Manager Miller may remain in the city in charge, instead of spending the Summer with his family at their farm near Columbus, O., as is his custom each Summer.

There are two moving picture shows in Wooster, O., the Majestic and Princess, each doing a fairly good business with licensed films.

The Varsity at Urbana, Ill., has licensed service and shows to capacity.

At Princeton, Ind., the Theatorium film service is licensed. The house has recently undergone much improvement under the management of Jos. Brooks.

At Escanaba, Mich., both the Grand and Bijou claim to be using both licensed and Independent films.

The Theatorium at Delaware, O., runs vaudeville and licensed films. The Grand, also licensed, is making a specialty of amateur nights. The Star, licensed, has an orchestra for a feature. All three houses will remain open during the Summer.

At Tiffin, O., the Royal and Mystic have been recently remodeled, each with a beautiful new front. The Orpheum combines vaudeville and pictures. The management of the Grand Opera House is trying the experiment of giving moving pictures and vaudeville when the house is not occupied by regular attractions. If profitable they will continue during the Summer months.

At Quincy, Ill., there are two licensed picture houses, the Orpheum and the Nickelette. The Nickelette was built during this last season and presents a very handsome appearance. It is under the management of the Baker and Morse Syndicate, who operate a chain of like theatres in this territory.

The Lyric, Wonderland, and Orpheum, of Urbana, O., all handle licensed films.

At Taylorville, Ill., Elks' Theatre filled in open time with vaudeville and moving pictures, licensed service, to excellent business. This policy will be continued Spring and Summer. The Alcazar has Hite's licensed service and will run all Summer. The White Palace is Independent, Swanson service.

The Nickelette and Rigney at Bryan, O., are closed and the town has only two moving picture shows, the Royal, Independent, and the Theatorium, licensed. The Theatorium was among the first to apply for a

Studios and Factories of the Selig Polyscope Company, Chicago.

ODDITIES IN ENTERPRISE.

Many Novel Ideas Discovered in Different Parts of the Country, as Reported by "The Mirror's" Great Army of Correspondents.

In the reports from the correspondents of THE MIRROR located in nearly 1,000 cities and towns throughout the United States and Canada, many novel features in moving picture management have been described, and these are collected together under this heading. Moving picture managers will find it interesting and valuable information, from which they may be able to gain profitable pointers for the conduct of their business.

Novel Effects with Soaps in Providence.

All of the moving picture houses in Providence continue on their record-breaking run and S. R. O. seems to be the prevailing sign. The Bijou still holds the distinction of being the only house in the Nickel controlled under the same management and will run all Summer. These theatres secure their films from licensed exchanges and a feature of the performances at these houses is the way the illustrated songs are presented, which is probably not equaled in any other theatre of the kind anywhere. A complete sound, electrical and curtain equipment appropriate to each song being used. Music Hall, Pawtucket, is being run on the same plan and under the same management. The same plan and under the same management. The same plan, like the others, was nothing but licensed films, and time and time again long lines of people have been standing on the street for every performance waiting to gain admission. The Scenic, however, has a more elaborate vaudeville entertainment in connection with the films, and the price of admission is also more, ten cents instead of five being the fee.

Dancing Allowed in This House.

Frankie Scenic Temple, Gray and McDonough, managers, is the leading picture house in Pawtucket, R. I., and the licensed film service is used. Patrons have the privilege of dancing during the "reels," the aisle or lower floor being kept clear for that purpose. A big gallery on three sides of the house furnishes most of the seating capacity. Business continues big at this house. The Premier Theatre, Independence, and a much smaller house, enjoys a fair run of patronage.

Alternate Between Airdome and Theatre.

At Florence, S. C., the Gem Theatre, R. V. Barkley, proprietor and manager, uses licensed films, with two thousand feet of the best subjects. He runs the night shows in the airdome he has erected for the purpose, and during the day he will use the building, making it as cool as possible. The dome will have a seating capacity of eight thousand. Next season he will freshen up the building.

Increasing the Price.

At Uhrichsville, O., the name of the Arcade has been changed to the Royal, the film service improved and the price changed from five cents to ten cents. H. D. Maley is now the manager of this house.

It Pays to Give Better Shows.

One moving picture house at Elyria, O., has gone out of existence and another has passed into the hands of the receiver. The Lake Shore Film Company, of Cleveland, through their attorney, is still running the place, hoping to break even. These were straight moving picture houses, with a five-cent admission. The other two houses have vaudeville with their pictures and report good business. They charge ten cents, proving that the people had rather pay ten cents and get a little more show. The American expects to continue vaudeville until July and to put on higher priced acts. The Electric will continue vaudeville just as long as it pays. The Americana is on the Sun Circuit and the Electric on the Verbeck. The Saturday night and Sunday performances are always packed, people waiting for admission. These two days are what keep the business up. There are no Independent films used in Elyria.

Electric Chimes for Picture House.

There are between twenty-six and thirty moving picture theatres in Los Angeles, Cal., all more or less elaborately appointed, and doing a thriving business; several introduce orchestral accompaniment and there is one house which uses the talking machine in conjunction with certain of its films. There is in course of construction one of the best equipped moving picture and vaudeville theatres in the states, which when completed will seat 1000 persons and, besides having a full orchestra, there will be operated from an electric keyboard a set of chimes. This is being built on the corner of Main and Fifth streets, and is one of many owned in Southern California by the Southwest Amusement Company, of which W. H. Cline is president. Los Angeles can brag of one of the largest film exchanges in the country, the Cline Film Exchange, which buys the entire output of all combined film manufacturers licensed by the Motion Pictures Patents Company. This film exchange has been in existence for the past three years, supplying practically all of Southern California, Arizona and New Mexico.

Two Theatres with One Box Office.

At Beloit, Wis., the motion picture field is very active. There are the White, Lyric, Colonial and Grand, the latter being a "twin" theatre, with one box office, orchestra and entrance and two separate shows. Separate admissions are charged by Manager W. R. Apsley for each side. He states that the weekly admissions are about 6500. Four or five piece orchestras furnish the music for all the houses on certain nights. One manager in Beloit declares that he gets both licensed and non-licensed films from a non-licensed film exchange.

Ten Cents Admits to Seven Shows.

At Evansville, Ind., the situation this past Winter, theatrically, has been peculiar, only one theatre (Wells' Bijou) being open regularly for attractions. The Grand inaugurated moving picture shows for lack of road productions and the Orpheum, playing first-day attractions exclusively, was closed for a time. The Mozart and Cozy changed to moving pictures. The Grand and Orpheum have drawn the principal support from the lower places, but seven of the Main Street moving picture houses have combined using the Independent films, and a ten cent admission ticket entitles one to all these theatres.

Ladies' Orchestra at Moulton.

At Moulton, Iowa, the Star picture house has a ladies' orchestra and illustrated songs. The management have enlarged the house and its accommodations now seat 600 people. Independent films are used.

Canada "Mirror" Film Reviews.

The Royal, Joseph Aprile, manager, Algoma, Michigan, is doing the best business of all the picture houses in there. The house has a seating capacity of 300, and five or six shows a night are given, using nothing but licensed films. Manager Aprile is a close follower in THE MIRROR. He says that by the aid of the Film Reviews he is able to pick out the best films and secure them for his house. Dreamland and the Happy Hour are the other two houses.

This House Will Remove the Roof.

At Columbia, S. C., the Lyric, Hubert Rockefeller, manager, a new theatre of a thousand seating capacity, has simply opened recently, playing to S. R. O. nightly, with vaudeville and licensed moving picture films. This Spring they will add a balcony seating 400, and remove the roof, converting the theatre into an airdome.

From Theatre to Tent.

At Fort Madison, Iowa, Young Brothers, who have managed the Empire this Winter, have moved into their tent till the first of May, when they will go on the road with the Foster No. 1 Carnival company, for the Summer season, returning here for next Winter's season. They have had good business all season, using licensed pictures and illustrated songs. A. L. Steadman has leased the Empire for the Spring and Summer season, using licensed film and songs.

A Traveling Wild West Picture Show.

W. L. W. Jones' Great Wild West picture show is about ready for the road, and will open its season at Stonybrook about May 15. The show consists of a black top, 60 by 90 feet, four wagons, ten head of baggage stock, four Western ponies and a high school horse, and the famous cowboy band of ten pieces. Here, and the famous cowboy band of ten pieces. Mr. Jones will give the public a straight wild west picture show, and as outside attractions will give a free exhibition of bucking horse riding, rope spinning and old-fashioned cowboy fun. Mr. Jones has obtained the services of Happy Jack Allen, formerly with Buffalo Bill's Wild West Show, and George Barton, of Casper, Wyo., to do the cowboy stunts. While his ten-piece cowboy band will furnish the music for the free show. This is one of the strongest one-cent shows ever put on the road. As an advance car Mr. Jones will use his new 30,000 Locomobile automobile, which has been painted up for the occasion.

Many War in New London, Conn.

The picture situation has been in a turmoil in New London, Conn., for the past three months. Bullock and Davis, who have conducted the Nickel for three years, in fact were the first to introduce a straight picture show in New London, have been in litigation with the Moran Brothers, owners of the Nickel, over their lease, which expired Jan. 1 last. Moran Brothers presumed that Bullock and Davis would vacate at that time, and had contracted with a picture house to run the Nickel from that date. Bullock and Davis did not vacate and are still running, although every method has been tried to drive them out, such as removing the seats, but they met this by securing seats from a local undertaker. Then the water was shut off from the boiler and the audience was compelled to sit in the cold, but they overcame this by having boys bring water in buckets for the boiler. Then a hole was cut in the roof on a rainy night, but this was patched up and they still occupy what is left of the original theatre. Bullock and Davis open their new house, which will seat about 800, this month. This house is only a few doors from the Nickel and a merry war will be on with three shows running pictures and a ten-cent vaudeville in a town of 19,000. It is conceded that the Bijou (Shoedy and Jackson) will have the best of it, not only in location, but the class of pictures presented have been such as to please the many patrons of this popular house.

Rocking Chairs in This House.

At Jackson, Tenn., Captain W. D. Ament has recently installed in his popular house of amusement, the Elite, several hundred revolving, upholstered chairs. This popular amusement house has done a remarkable business through the entire season, showing to S. R. O. every night. J. C. Stewart has rented the Musetorium and will continue moving pictures through the Summer season. M. Kahn, local manager of Marlowe Theatre, announces that through the Summer season moving pictures will be run in that theatre.

Pictures Between the Acts.

Moving pictures are used between acts at the Air Dome, Paige Theatre and Dixie Theatre, in Jacksonville, Fla. There are also four regular moving picture houses in Jacksonville, the Electric, Great White Way, Pastime and Phoenix.

Free Pictures Afternoons.

Rolling Green Park, Sunbury, Pa., plans to attract afternoon crowds this Summer by giving free moving picture shows every afternoon excepting Saturday.

NEW PICTURE THEATRES.

New Houses Being Built and Regular Theatres Changing Policy Everywhere—Improvements and Increase of Capacity in Many Houses.

During the next month Mr. Vanderhoefer, manager of the Providence Opera House, will open the Pawtucket, a moving picture house, in Pawtucket, R. I., which will have both moving pictures and vaudeville. The Pawtucket will have a seating capacity of 1,000 people, and will be one of the finest houses in the Providence district. Mr. Vanderhoefer will run the Pawtucket with motion pictures, and will continue using the Independent films. The Pawtucket will be the fifth house in Providence using moving pictures.

At Rock Grove, Ia., Asbury Opera House will probably run pictures during the Summer.

Providence is to have another moving picture house, making the fifth, but it will be devoted entirely to high-class vaudeville. Mr. Belcher, who is proprietor of the Temple of Amusement, which is devoted to vaudeville and moving pictures, has decided to open a house devoted entirely to the latter, and has secured a lease on the building on Washington street, next door to the Providence Opera House, which is now being remodeled. The new house will seat about 1,000 people, and will be one of the finest in the city. Mr. Belcher has had considerable experience in the moving picture business, having been connected with the Nickel, Providence, for a number of years. He will open the new house about May 15.

Keith's Theatre, Portsmouth, now called the Bijou Theatre, while still under Mr. Albee's proprietorship, has changed its policy with the same, now presenting high-class vaudeville and motion pictures, beginning March 15 and running with immediate success. Both motion shows are given here as well as at the Bijou Theatre, Woonsocket, of Mr. Albee's, a theatre of the same class, because of the fact that many of the same patrons give try-out performances at both houses.

Work has begun on a new moving picture house in Dover, N. H., which will be ready for business some time in May. It is understood that Manager Gelbfuhs, of Manchester, N. H., is to be the manager.

The Butler, Mo., Opera House will be transformed into a moving picture house after the close of the regular season, with Trimble and Van Hull in charge.

The Princess, a new house in Waterloo, Ia., opened April 18.

The Palace, a brand new picture theatre, with a seating capacity of 750, opened on the 7th at Auburn, Ill. The floor and other decorations throughout this pretty theatre are all modern and up to date. Two more new houses are contemplated within sixty days, making eight.

At Laramie, Wyo., a new vaudeville and picture house has been erected as fast as mechanics could work. Moore and Gardner are the managers.

At Cohoes, N. Y., Frank Streeter, manager of the Bright Spot, expects to have a new house erected for him during the coming Summer.

At La Porte, Ind., the Twentieth Century Theatre, recently destroyed by fire, will be rebuilt and put in first-class condition. Moving pictures and vaudeville will be the chief attractions.

Three moving picture houses are now being successfully conducted at Cheyenne, Wyo. The Orpheum is the largest and was recently completed. C. L. Hogle having taken a lease on the Boyds Block and on the ground floor having put in a theatre with a seating capacity of about 300. Here are received the first run of films from the licensed dealers. The Star, under the same management, is run under the same high-class standard and first and second runs are shown. Mr. Hogle is proprietor of both these houses. The Lyric, formerly the Crystal under the management of Barry Brothers, was recently purchased from them by Moore and Greives and underwent a complete overhauling and renovating, being made into a very pretty little theatre. W. G. Farnsworth is the manager and first and second films are used from the licensed dealers. All of the above houses will continue throughout the Summer and next season.

At St. Catharines, Ont., the Griffin, formerly the Lyric, is doing great business. In the next few days work will be commenced to entirely remodel it, doubling its seating capacity. Hal H. Morgan, the resident manager, is leaving no stone unturned to make it strictly up to date in every respect and meets with the hearty encouragement of his patrons. They have their own film and illustrated slide exchange in Toronto, where the head office of the Griffin Company is situated. Films and songs change every day. The Grand, when reopened under its new management, will run two reels of film each night, changing twice a week. The Hippodrome has been closed all Winter, but it is rumored that Mr. Marsey, its new owner, will open it as a Summer theatre for moving pictures only and run it in connection with his other theatre, the Grand.

At London, Can., the Lyceum, a new house which opened in East London several months ago, has been sold to a Toronto manager and will reopen under the new management April 4. A new theatre is being built in East London by William Bernard, proprietor of the Savoy Hotel, and will open May 1, under the name of the Empire, with a seating capacity of 200, and will be under the management of C. E. Bernard, son of the proprietor. Plans are being drawn for the addition of a balcony for the Star Theatre, and it is hoped to increase the capacity about 150.

The Bijou, in Springfield, Mass., will be forced to move owing to the building having been leased by the Springfield "Union" newspaper. Manager Knight expects to have a new house erected for him, specially adapted for a picture theatre. There has been some talk of Shoedy putting in pictures in his Springfield house, but it is not settled.

At Henderson, Ky., a new house, the Cameragraph, with a penny arcade attached, opened to business April 10.

Immediately after closing the regular season at the Victoria, Dayton, O., the policy will be changed to pictures and vaudeville.

The Pastime Theatre, Altoona, Pa., will be enlarged to a seating capacity of 500. Independent service is used.

At Streator, Ill., Plumb Opera House will put in pictures during the Spring and Summer months.

At Waco, Tex., the moving picture shows that captivated the Waco people so generally a few years ago are coming in again. At the time the craze was at its height a dozen picture shows were in operation in Waco, but the novelty soon wore off and all but one closed their doors. The one that remained, however, was a success from the start, and is now doing a thriving business. It is the Dreamland, and is owned by Messrs. Hall and Orr. Recently the Dreamland has been enlarged and remodeled, and now has a seating capacity of 600. The Dreamland is the only house in Waco using licensed films, and it is said that the Independent exchanges are now preparing to open offices in Waco.

At Wausau, Wis., the moving picture shows that captivated the Wausau people so generally a few years ago are coming in again. At the time the craze was at its height a dozen picture shows were in operation in Wausau, but the novelty soon wore off and all but one closed their doors. The one that remained, however, was a success from the start, and is now doing a thriving business. It is the Dreamland, and is owned by Messrs. Hall and Orr. Recently the Dreamland has been enlarged and remodeled, and now has a seating capacity of 600. The Dreamland is the only house in Wausau using licensed films, and it is said that the Independent exchanges are now preparing to open offices in Wausau.

The Lyric and two other new houses are soon to open in Spartanburg, S. C. The class of service is not stated. The Magic is using licensed films, and so is Fairyland, which recently changed hands, L. T. Lester, Jr., being the new manager.

The Colonial Theatre, Kalamazoo, Mich., managed by Colonel W. H. Johnson, will soon be entirely redecorated and remodeled, with an endeavor to make it the finest 5-cent theatre in the State. The Bijou and Vaudette, also moving picture houses, and both under management of H. Clair Johnson, present most satisfactory productions of moving picture shows. All films of these houses are licensed and are first class.

A new moving picture theatre is being built in San Antonio, Tex., on the old site formerly occupied by the Colonial. The new theatre will be adjoining the Royal Vaudeville Theatre and will have the same circulation of cool air as that of the Royal. The front will be of marble, making a very pretty effect. Seating capacity will be 600. Mr. Nix is building this theatre at a cost of $15,000 and will name it the Marvel. He expects to lease it to a stock company. It will be ready to open in about two months.

At Monmouth, Ill., a new moving picture house is now being made out of the roller skating rink and will be under the management of the Lytle Brothers. It will be called the Nickelodeum.

In Indianapolis, Ind., the Orpheum, a new 10-cent moving picture theatre in Washington Street, near Pennsylvania, was recently opened to the public. It is undoubtedly the handsomest theatre of the type in the city, having a highly ornamental front and being equipped with all of the detail usually displayed in the larger theatres. The Orpheum has been added to the large family of motion picture theatres by Dishman and Talbott, owners of the Park Theatre. Phil Brown, press agent of the last named house, is manager of the new house. The Orpheum contains 250 opera chairs, has an elevated floor, and is decorated in tan and old rose. The ceiling has six clusters of five incandescent lights, and a line of border lights also aids in the illumination of the house. Two balconies adorn the front of the room, one of them being used by the singer. An orchestra of drums, traps and piano furnishes the music. A beautiful folding curtain is used to indicate the opening and closing of the show. Exits for use in case of fire have been provided, and ushers in uniform are used to seat the patrons. The pictures used are licensed.

The latest moving picture theatre opened in Reading, Pa., is the New Victor, of which Carr and Shad are managers. It is said by the local papers to be the most artistic and commodious in Reading. The entrance is of genuine Italian marble and mirrors. The interior is beautifully decorated and there are 300 leather upholstered seats. The ventilation system is particularly good, and the fire precautions are said to be perfect.

Several thousand dollars will be expended on the Unique, in St. John, N. B., Canada, this Spring, a new balcony being added, which will increase the capacity of the house from 500 to 700. The St. John picture houses are all of large seating capacity—the Nickel, 1,200; Star, 600; Princess, 425; Bijou, 350.

R. J. Heelan, of Meriden, Conn., has closed the Happy Thought Theatre and opened a new house, called the Crystal. It seats 700 people and uses licensed service, changing three times a week.

Three new houses will open in May in Williamsport, Pa., the New Grand, Wilson's, and the Vaudeville. Each will seat about 600.

STRENGTH OF THE TWO FILM FACTIONS (Continued)

license and as a result have been getting the latest and best films.

Three moving picture shows in New Castle, Ind., Theatorium, Penn, and Star, are independent and a good class of films are used.

All the picture houses in Springfield, Ill., report licensed films: Lyric, Vaudette, Casino, Royal, and Nickelodeon. Two new houses, the Grand and the Gem, will use licensed films.

Hamilton, O., has three moving picture theatres, Star, Lyric, and Princess, all using licensed service.

At Dayton, O., the success of several moving picture shows about the business portion of the city inspired a large number of new ones to spring up in the districts away from the center. Some of these did well, but eight or ten of them have closed on account of lack of patronage. There are forty-six picture shows still in operation. All but a very small number use the licensed films, stating that it pays decidedly to use the licensed. Four of the larger shows downtown, charging 10 cents, are using the talking pictures almost exclusively.

At Springfield, O., the four moving picture houses are using licensed films and the business has not been as good as in the previous year. The Fairbanks will have vaudeville and motion pictures for the Summer, commencing in May.

At Detroit, Mich, the fire department reports that there are now upwards of forty moving picture theatres, of various descriptions, in the city, the censorship over which is very strict. Locally, it is thought that the agreement secured by the Moving Picture Patents Company means that death knell of the cheap and low-toned picture shows has been sounded. The police department has been informed that the movement is national in scope and has been put into immediate operation.

The Red Mill, the Airdome, the Motia, and the Royal, of Vincennes, Ind., have all enjoyed excellent business and will continue through the Summer without interruption. The Red Mill and the Royal are licensed, while the Airdome and Motia are Independent.

There are now four fine moving picture shows on Euclid Avenue, Cleveland, O., in the shopping district—viz., the Bijou, Princess, Elite, and Dreamland. Besides these, there are Keith's Prospect Theatre, the Family Theatre, Wonderland, and Marlo Hall, on Ninth Street; Americana, Eureka, Cameraphone, Royal, and Crescent theatres, on Superior Street; Alvin Theatre, on Ontario Street, and the Euclid, at corner of Euclid Avenue and East Fifty-fifth Street; Unique, Family Theatre, Lorain Avenue. All of these theatres use the licensed film service. Lyman Howe will be at the Euclid Avenue Opera House again this Summer.

The Crystal, Star, and Nickels, of Linton, Ind., use the licensed films and continue to do a good business, with better prospects for the Summer season.

Canton, O., has two Independent houses, the Majestic and Dreamland, and one licensed house, the Nickelodeon.

The Electric and Family, at Middleport, O., and the Pomeroy, of Pomeroy, O., use Independent service. All have enjoyed good business.

At Pontoria, O., the Lima and Majestic are reported as licensed and the Elite and Pathe as Independent. All have done good business.

THE WEST.

Gough and Walker, of the Electric at Butler, Mo., are preparing to make extensive improvements on the interior of the house, which will make it one of the handsomest and most convenient picture theatres in this part of the State. The Electric has surrendered its license and joined hands with the Independents. They are using the Swanson film service.

At Laramie, Wyo., three picture and vaudeville houses, all using licensed service and all doing S. R. O., have been running for nearly two years. A fourth house has just been built.

At Salem, Ore., there are five moving picture houses, all using licensed films; one new theatre built in Fall.

At Everett, Wash., the Grand (J. L. Frazier, mgr.): A modern, well furnished house; does an enormous business with licensed films only. The St. James claims to use licensed films. The Scenic uses Independent films.

At Medford, Ore., the Savoy and Bijou both claim to be using both licensed and Independent films. The Vitagraph's Inauguration picture and Pathe's hand were shown at the Bijou March 28.

At Salt Lake City, Utah, the Isis, Lana, Elite, Crescent, Majestic, Crystal, Empire, Bijou, and Electric will continue to use licensed service. They are all doing a fair business. The Lyric uses Independent films.

At Jefferson City, Mo., the Lyric, E. R. Osborn, mgr., uses Independent film service, with three changes per week; prices five and ten cents. Business is good.

At Lincoln, Neb., the Elite theatres 1 and 2, on opposite sides of the street, offer moving pictures, changing twice weekly from licensed film companies. The houses are generally filled.

The moving picture service in Faribault, Minn., is Independent, being handled by the management of the Opera House, and doing a very good business on all open nights, and an excellent business Sunday nights.

At Lexington, Mo., the moving picture field business has been excellent, taxing the capacity of both the Princess and the Evening Star; both houses have from time to time made some improvements and are deserving of patronage. Campbell and Wasdor, managers of the Princess, intend again to open the Airdome this Summer. The film service of the Princess is licensed, and the Evening Star is Independent.

At Hutchinson, Kan., the Lyric uses Independent service and is open all the year round. The Elite uses licensed service. Both houses have new ventilation systems.

Krug Theatre in Omaha, controlled by Stair and Havlin, has been turned over to moving pictures. The Burwood will also be operated as a picture house for the Summer. Among the regular picture houses all report excellent business. A majority of them use Independent service.

The four houses in Racine, Wis., Bijou, Orpheum, Palace, and Dreamland, are all reported as using licensed films.

At Perry, Ia., the Orpheum and Lyric use licensed service. The Orpheum makes three changes per week and the Lyric two. Both will run during the Summer.

The Crystal is the only house in Emporia, Kan., and is using Swanson's Independent service.

Denver, Colo., has ten moving picture houses, all using licensed films. All are doing well and will remain open indefinitely.

There are now six moving picture houses in Dubuque, the Star, Dreamland, Napanee's, Lyric, Clay, and Royal. The Bijou does a moving picture business Sundays. When the Princess opens, in a few weeks, it will in the first instance be devoted to this exceedingly popular entertainment. The moving picture business in this city is all licensed.

The New Star and the Nickelodeon moving picture houses at Hannibal, Mo., are licensed and the service is first class.

The Nickel, of Lawrence, Kan., is licensed and has the best pictures obtainable. The Lyric is Independent and shows some good pictures. The Aurora is combination vaudeville and licensed pictures and is doing capacity.

San Francisco is honeycombed by nickelodeons. New ones are constantly being opened on Fillmore Street, in the locations once occupied by the big stores, which have already moved downtown, and Market Street, the main thoroughfare, is being lined with film houses paying big rents.

Both of the moving picture theatres in McCook, Neb., are doing an excellent business, using licensed films. The Pastime was recently taken charge of by J. H. Snyder, of this city, and is undergoing extensive improvements.

Missoula, Mont, has two 10-cent shows, called the Bijou and the Lyric. Both are Independent.

The moving picture field is a popular one in Minneapolis, Minn., and draws good crowds throughout the year. Most of the film service is licensed and little Independent is used. The two new theatres that have been added during the season are the Milo and the Isis. The latter uses the Cameraphone. The Gem and the Scenic Studio also draw good patronage.

The Electric Theatorium, at Tupelo, Miss., is presenting first-class licensed films and continues to draw good patronage. The house will be renovated, a new stage built, electric fans installed and it will continue running all the Summer.

The New Crescent, at Kearney, Neb., continues to do a good business in the moving picture line. Manager J. P. Bear is using the best licensed film service and is giving his patrons the best pictures ever shown in the city. A trap drummer has been added and helps materially to feature the pictures. Although this house is equipped with a neat little stage, the management will not put in vaudeville as the patrons seem to be more than satisfied with the pictures. The management hopes a little later on to put in new opera chairs.

The moving picture field in Kansas City, Mo., is one that is growing almost daily, both in Kansas City and the small surrounding towns. Almost every block has its moving picture theatre, and all seem to be doing a thriving business. The Yale Amusement Company, the largest company in Kansas City, have some ten or a dozen theatres, besides running a large film exchange.

At Little Rock, Ark., the moving picture business is good, the five houses doing capacity, licensed and Independent films being used. The Princess Theatre has just been opened, under the management of Duke Martin, formerly connected with the Capital and Majestic theatres. The Mitchell Film Exchange, located here, reports increasing business. The moving picture managers of this State have organized for their own protection and to meet and exchange ideas. All the moving picture houses in this city will continue to run during the Summer, equipped with electric fans.

Colorado Springs, Colo., has only one house, the Crystal.

At Caldwell, Idaho, the Magic and Scenic are both licensed. The Scenic will add an orchestra.

The Bijou, the only house in Grafton, N. D., is Independent and is doing well.

At Mexico, Mo., the Grand Opera House will show pictures during the Summer. This house has been using licensed pictures when traveling attractions were not booked.

CANADA.

In Montreal the picture houses nearly all use licensed films, the subjects most in evidence being Pathe, Vitagraph, Biograph, Gaumont, Lubin, and Selig. There are a large number of houses and new ones are opening constantly, all appearing to do a good business.

At Halifax, N. S., the Nickel, which is one of the Keith circuit, is the original moving picture house. It now has one specialty, as well as illustrated songs. The Unique has pictures and songs only; the Orpheum and King Edward have pictures and a couple of specialty acts. The Star and Dreamland open and close at intervals.

There are two moving picture theatres in Guelph, both using independent film service. Between dates at the Royal Opera House Green's moving pictures hold the boards and he is doing a tremendous business.

Princess, Royal, Star and Unique, of Winnipeg, will close for the Summer.

Wonderland, Chatham, Ont., has been closed. The Star, owned and managed by F. H. Brisco, has just been remodeled as a 5 and 10 cent theatre.

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NEW HEADQUARTERS OF THE KALEM CO., INC.

Issue of April 30, The Artist and the Girl, 860 feet
" " May 7, Love's Triumphs, 975 "
" " May 14, The Girl Spy, 880 "

KALEM CO., INC., 235-239 W. 23d St., NEW YORK CITY

Release, Saturday, April 24
THE VIKING'S LOVE; or, True to His Chief
Historical Drama. Length, about 807 feet.

MODERN EGYPT
Length, about 360 feet.

Release, Wednesday, April 28
NAT PINKERTON
(SERIES II)
The King of American Detectives
Length, about 810 feet.

GREAT NORTHERN FILM COMPANY
(Nordisk Film Company, Copenhagen)
7 EAST 14TH STREET, NEW YORK
Awarded First Prize: Gold Medal and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908. Licensed under the Biograph Patents. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company.

INTERESTING GROWTH

OF THE TALKING PICTURE MACHINE AS DEMONSTRATED BY THE GAUMONT.

Manager Blanche Talks Entertainingly of the Early Experiments in Synchronizing the Talking Machine and Moving Pictures—Heavy and Cumbersome Apparatus Now Reduced to Minimum Weight.

"The first talking picture I ever saw," said M. Blanche, manager of the New York office of the Gaumont Company, a chronophone," was in a room at the Gaumont Company's office in the Rue St. Roch, somewhere about 1902. The picture was a very simple affair and the apparatus very complicated. The picture represented a cornet solo and the effect was startling for those days. There were quite a number of people in the show, among whom quite a few of the old sort of traveling showmen. There was first of all a long period of waiting and expectation; the waiting being due to the tardiness of the machine, the expectation to the pretty.

"We were all very animated and put up with the wait without a murmur. Finally the picture was projected and went off without a hitch, and we all applauded mightily, except one skeptical old lady, who got up saying she was sure there was somebody behind the screen who had played, and to confirm herself she pulled back the curtains, took a peep, and was greatly astonished to find nothing but the talking machine. She even went then and half overturned and examined something, something about people playing drinks or impossible tubs.

"The thing having been proved possible, the next step was to make it practicable, to simplify it and thus reduce the cost and the difficulty and complexity of operation. One thing they had overcome, and that was absolute synchronism—that is, perfect coincidence between the voice and the lips, and that indeed was a great point to start out with; the rest was a matter of detail. A number of subjects were taken and very successful demonstrations were given publicly in Paris and London.

"With the experience thus gained," continued Mr. Blanche, "further models were made, leading to simplicity things, and after a short time it was possible to place a machine on the market that was not too complicated and easy to handle, and immediately a big business was done, a large number of the best shows in France and England equipping themselves with the new apparatus. But the machine was still too complicated for general use. It was necessary to have accumulators of a certain voltage, which must never vary in the slightest. I traveled once with one of them over a circuit of vaudeville houses in England, the outfit weighing somewhere about fifteen hundredweight, and on one occasion the electrician of the theatre, who knew all about accumulators, charged them the wrong way, with the result that there I was with the machine on the Monday night without the means of giving a show. However, by a little spade work I managed to rig up a make-shift system with the ordinary current which enabled me to give a show, though rather a poor one. These accumulators were the bane of my life. There was always something getting broken, or bent, or busted off or spilt, though they were sturdy little things, weighing about three hundredweight. Little by little, however, all these difficulties were overcome until now the Chronophone can be used with any current; in fact, it can be used with even a few dry batteries like an electric bell. The weight was reduced till now it is about the same as an ordinary machine and no more difficult to work. If necessary the moving picture machine can be worked by hand and absolutely perfect synchronism obtained. The synchronism can be regulated if necessary while the machine is running, it being possible to catch up or drop any desired number of images without looking at the picture. The machine having been thus perfected, the next thing was to develop the pictures. From the simple cornet solo we have come to quite considerable productions, such as the Mikado, The Red Mill, short comedies and dramas, with a large number of performers, the length of some of these running to 900 feet or more. This is the present. That the future is bright for the talking picture will be admitted by all those familiar with the past of the ordinary moving pictures. As a matter of fact, the talking picture has just been taken out of its swaddling clothes, being in the same position as the ordinary moving picture six or seven years ago. We shall undoubtedly come to a time when the public speeches of every great man will be recorded chronophonically, and the interest of such records can well be imagined. The man who could now show President Lincoln practically as in life with both voice and action would be reasonably sure of making a fortune. The time is certainly not far distant when the most elaborate productions, classical and otherwise, will all be rendered in talking pictures. The poor man's theatre will then be complete, and he as well as those more fortunate will be able to see, hear and appreciate the greatest artists that the country produces. Thus will be created a new means for the transmission of thought, for the education of mankind. Our great thinkers and educators, instead of lecturing to a few, will be able to lecture and talk to millions at one time, and by this means their value to mankind correspondingly increased. It is quite probable that the next President of the United States will not stump the country, delivering speeches before his election, but will simply send his talking picture to every town and village in the country and allow the work to be done mechanically."

NO PERSONAL ATTACKS IN "THE MIRROR."

A prominent Independent film renter of Chicago having been requested for a contribution on the subject of motion picture development, has furnished THE MIRROR with a lengthy article making a bitter attack against the Patents Company and its officials. THE MIRROR has refrained from printing personal attacks against either one side or the other to this dispute, and while it appreciates the trouble to which the gentleman has gone in preparing a lively and readable article, it must decline to give it space. It would have refused with equal promptness to print an attack against the writer of the communication. One paragraph in the letter THE MIRROR can cheerfully indorse:

"In conclusion," the gentleman writes, "I will say that as one of the factors of the Independent movement I am perfectly willing to let matters adjust themselves absolutely on the merits of each side of the controversy. Let quality, integrity and business methods win."

HAWAII'S PICTURE THEATRES.

In Honolulu, Hawaii, the five picture theatres are in full blast, the Art, the Gem, the Park, the Royal and the San Francisco. Each has its different features. The Royal has Hawaiian music and hula dancers. The Park is an open air theatre, as is also the San Francisco. The former puts on vaudeville and the latter has a Friday night amateur night. The Art has straight moving picture shows and is the largest. The Gem is the smallest but the prettiest. All are doing good business.

NEW PICTURE THEATRES.

At Dixon, Ill., the Star, vaudeville and picture house, has been running two years to excellent business. An Airdome will be built this Summer in connection. A syndicate is to build a ground floor house of larger seating capacity this Fall, and run a vaudeville and moving picture business. Manager Kent, besides being a competent and popular manager, is police magistrate of the city.

The Gallipolis, O., Theatre will run moving pictures this Summer.

The Sutton Amusement Company, Sutton, Kan., has just opened a new 10-cent house, with Gaumont talking pictures and Edison service. The Lyric will change from vaudeville to pictures for the Summer.

GREAT NORTHERN ART FILMS.

The Copenhagen Company Adding Great Strides in Artistic Improvement—Interview with Manager Ost.

In independent film circles as well as within the ranks of the licensed companies there is ever evidence of progress along higher art lines in film production. The Great Northern Film Company of Copenhagen, which established an American branch at 71 West Forty-fourth street, New York, and which was the first independent company to present an opposing front to the Patents Company combination, is preparing to produce a special series of art films that should attract wide attention. The films of this company have long been distinguished by an artistic finish in photographic quality, and recently it has introduced a new improvement in taking films whereby a double view of action is given at the same time, proving remarkably pleasing and effective. Not to be outdone by any other of the world's great film manufacturers, the Great Northern now promises to still further prove its claim to artistic superiority.

Harold C. Ost, the American manager for the Great Northern Company, said recently to a representative of THE MIRROR:

"The future of the independent film business, and indeed the future of all film business, whether independent or licensed, depends in the first instance on the manufacturer. He must first of all have the money and give the renter and the exhibitor the proper material to work with. As the public becomes accustomed to motion pictures it grows more and more critical and exacting, and the manufacturer should keep well ahead of the demand. Our company, the Great Northern of Copenhagen, realizes this fully, and it is our chief desire to keep in the vanguard of the improvement. We exhibit in the world to-day almost all the very scenic and picturesque and interesting backgrounds. We are close to the wild and romantic mountain and seashore scenes of Sweden and Norway, while in Denmark we have quaint types of scenery to be found nowhere else in the world. I believe that THE MIRROR has already mentioned that our company has a royal license to use the King's Gardens in Copenhagen for posing scenes.

"With the best scenic backgrounds and with the highest perfection in photographic quality, we are constantly reaching higher in the matter of superiority in artistic setting. The Great Northern Company is determined to stand at the very top in every artistic quality.

"But," continued Mr. Ost, "after the manufacturer has delivered the goods—that is to say, has furnished the highest quality of films—it is up to the renter and the exhibitor to improve their stock and show the public the best there is to be had. Moving picture business cannot long continue to grow if the public is forced to see the worn-out, inferior material."

To prove to the representative of THE MIRROR the superior quality of Great Northern films, Mr. Ost exhibited on the screen a copy of a recent film called A Walk Through the Zoo. The Zoo in question is located in Copenhagen, and the scenes shown are truly remarkable for their interesting and frequently laughable features. The wild animals from every clime are seen at close range, and the photographic quality is excellent. The double tinting mentioned above is quite apparent and gives a novel and pleasing effect. The film should prove a popular one throughout the country.

LICENSED FILM RELEASES.

Apr.	23.	(Ess.)	Lucky Jim. Comedy	502 ft.
"	23.	(Ess.)	Twin Brothers. Comedy	497 "
"	23.	(Pathe)	The Gold Prospectors. Drama	997 "
"	23.	(Pathe)	The Clever Reporter. Comedy	501 "
"	23.	(Lubin)	Why the Mail Was Late. Drama	610 "
"	23.	(Lubin)	Inventions of an Idiot. Trick	995 "
"	27.	(Edison)	The Little Shepherd of Tumbling Run. Drama	999 "
"	27.	(Vita.)	His First Girl. Comedy	745 "
"	27.	(Vita.)	A Belated Meal. Comedy	249 "
"	27.	(Gaumont)	(Kleine) Automatic Monkey. Comedy	224 "
"	27.	(Gaumont)	(Kleine) How They Propose? Comedy	252 "
"	27.	(Gaumont)	(Kleine) Before and After. Comedy	227 "
"	23.	(Pathe)	The Fairy's Presents. Fairy Tale	220 "
"	23.	(Pathe)	The Love Sick Barber. Comedy	252 "
"	23.	(Pathe)	Suspicious Fencing Master. Comedy	220 "
"	23.	(Gaumont)	(Kleine) An Unwritten Letter. Drama	1000 "
"	23.	(Eclair)	Old Heidelberg. Drama	1000 "
"	23.	(Vita.)	'Tis an Ill Wind That Blows No Good. Comedy-drama	976 "
"	29.	(Lubin)	The Old Hall Clock. Drama	995 "
"	23.	(Selig)	Mephisto and the Maiden. Magic	900 "
"	30.	(Kalem)	The Artist and the Girl. Drama	980 "
"	30.	(Pathe)	Wilbur Wright's Aeroplane	900 "
"	30.	(Pathe)	Playing Patience. Trick. Colored	220 "
"	30.	(Edison)	Uncle Tom Wins. Drama	900 "
"	30.	(Edison)	An Unsuccessful Substitution. Drama	900 "
May	1.	(Pathe)	The Bohemian Girl. Drama	490 "
"	1.	(Pathe)	Hunting the Hippopotamus. Industrial sport	492 "
"	1.	(Gaumont)	(Kleine) Two Ladies and a Beggar. Comedy	990 "
"	1.	(Gaumont)	(Kleine) Dream Spectres. Drama	999 "
"	1.	(Vita.)	The Sheriff's Love. Drama	498 "
"	1.	(Vita.)	The Marathon Cross. Comedy	440 "
"	1.	(Ess.)	The Mandarin's Dream. Drama	444 "
"	1.	(Ess.)	The Saddle Club. Comedy	218 "
"	1.	(Lubin)	The Falling Arrow. Drama	945 "
"	1.	(Lubin)	Pranks Mad. Comedy	225 "
"	1.	(Pathe)	Four Turn Marquis. Colored Comic	277 "
"	2.	(Pathe)	Between Love and Honor. Drama	244 "
"	4.	(Vita.)	Plain Nana. Drama	490 "
"	4.	(Vita.)	Converted by Billiken. Comedy	495 "
"	4.	(Edison)	A Road to Love. Drama	990 "
"	4.	(Kleine)	(Titles not reported)	
"	5.	(Gaumont)	A Mexican's Gratitude. Drama	1000 "
"	5.	(Kleine)	(Titles not reported)	
"	5.	(Pathe)	Way to Happiness. Colored Drama	476 "
"	5.	(Pathe)	Eddy's the Real Live One. Comic	502 "
"	6.	(Vita.)	The Note in the Shoe. Comedy	711 "
"	6.	(Vita.)	One Busy Hour. Comedy	279 "
"	6.	(Lubin)	(Title not reported)	
"	6.	(Selig)	Chinatown Slavery. Drama	795 "
"	6.	(Selig)	Adventures of a Keg. Comedy	200 "
"	7.	(Pathe)	Haunted by the Cops. Comedy	497 "
"	7.	(Pathe)	Instantaneous Nose Powder. Comedy	282 "
"	7.	(Pathe)	A Chinese Wedding. Scenic	289 "
"	7.	(Kalem)	Love's Triumph. Drama	975 "
"	7.	(Edison)	Furs and Feathers. Comedy	995 "
"	7.	(Edison)	The Doctored Dinner-Pail. Comedy	265 "
"	8.	(Vita.)	Where There's a Will There's a Way. Comedy-Drama	942 "
"	8.	(Pathe)	Zouzou, the Lucky Dog. Drama	761 "
"	8.	(Pathe)	Thanksgiving Turkey. Comedy	279 "
"	8.	(Kleine)	(Title not reported)	

ROLL TICKETS FOR AMUSEMENT COMPANIES.

Roll tickets is an important item with parks, picture shows and many other forms of amusement. An idea of the extent to which these tickets are in demand may be gained by noting the success of the Carter Press.

Realizing the importance of keeping to one specialty, this company started at Peabody, Mass., last November with a capacity of 250,000 roll tickets per day. During the seven months intervening the plant has grown to a daily capacity of three and a half million. The company is so crowded in its present quarters it is now arranging for the erection of a splendid new factory building, all in one floor, which will have a daily capacity of twenty million at the start. With no rent to pay, cheap power, stock made near by and no bad accounts, it is able to make money at the very attractive prices they quote. The export trade is growing rapidly, and we see a bright future for this enterprising concern. The factory and main offices are at Peabody, Mass.

REVIEWS OF NEW FILMS.

A MASTERPIECE BY THE PATHE COMPANY. A PAIR OF WHITE GLOVES.

It Should Have Been Called a Film d'Art—Edison Company Produces an Excellent Picture—The Good Film Work of the Biograph Company—Essanay Offers an Extremely Good Domestic Subject—Other Film Items.

Lucky Baker's Buggyride (Essanay, April 23).—Lucky Baker is a young man who has designs on the affections of Miss Dolly Dimple, a pretty girl who lives with her father on a farm. Lucky has a rival in the person of Bill Hayseed, a rustic admirer of Dolly's. Lucky has a horse and buggy, which Bill envies, and he tries to borrow it from Lucky, but is refused. Lucky takes Dolly for a buggyride, and Bill, who has been watching them, follows in a wagon. Lucky drives to the house of a justice of the peace, and they are married. Bill, who has followed them, is chagrined at the turn of affairs, and he and Lucky have a fight, which ends in Bill's defeat. Lucky and Dolly then drive off in triumph. The picture is a pleasing one, and the story is well told.

The Tinkerer's Ruse (Lubin, April 26).—There is some heart interest in this film story and it is satisfactorily acted throughout that it holds one's attention. When the Tinkerer boy starts out with a cart which his father has been mending we do not see that he ever does anything with it. We next see him among some boys, who are hooting him, and a big boy takes his part. Years later the Tinkerer boy is a prosperous merchant and the boy who saved him from the other boys is in hard luck and asks for a job. They recognize, and the merchant shows the boy how grateful and full of gratitude the rest can be.

Legend of the Forget-Me-Not (Pathe, April 19).—The old story is told in this film story in pleasing fashion. The old soldier is shown fishing by the river with a bouquet of forget-me-nots in the water, whence the lover has been drowned. The farmer there, thereafter, sells the flowers. "Do not forget me." The love and the sweetheart have run off from the girl's parents and have been pursued by the mother and an old man to whom it had been intended the girl should be married. The pursuers come upon the lovers floating forget-me-nots, a struggle takes place and the youth falls into the water near to me.

Fool Miss Doesn't Get to Marry (Pathe, April 19).—There is little to this film, except its comedy force. A young man who has decided to marry invites his friends for a final celebration, and they spend the night playing rough jokes on different people, finally landing in the police station. A girl, whose acquaintance the young fellow is about to forsake for married life, gets even with him by disturbing the party around and leading to every indignant victim of the jokers the young man's card. The next day at the wedding the aggrieved people all appear and demand damages which the prospective father-in-law is obliged to pay in order that the ceremony may proceed.

Outcast or Heroine (Vitagraph, April 20).—A too obviously modern though ramshackle cottage represents the home of the heroine, who is supposed to be a victim of public prejudice during the days of the Puritans. She is a good girl, but appears to have had no legal father, and is therefore an outcast from society. A military officer loves her, and when she has to mean him she is condemned by the Puritans to a day on the pillory. The condemnation takes place in a church, which should have been built of logs instead of stone, as it is represented. At this moment news arrives that the Indians are coming. The girl is the only one of the frightened people to act. She mounts a horse and rides for the soldiers, bringing them back just in time to save the stone church, and the besieged occupants from the Indians' torch. As a reward, she wins a reversal of verdict from her persecutors, and gains a husband in the person of the British officer. With the exception of the inconsistencies mentioned, the picture is interesting and satisfactory.

A Dynamite Waistcoat (Vitagraph, April 20).—A bad man in a mining town saloon forces everybody to dance to his "shooting iron," but a German shoemaker spoils the joke and secures an empty dynamite shell therefrom it at the bad man, making him leave the camp in disgrace. The picture is humorous and laughable, although some of the scenes are too carelessly handled.

The Woodchopper's Child (Edison, April 20).—Congratulations to the Edison Company! We have in this film a strong, clearly constructed story in which the full value of the climaxes are accepted and in which the acting is satisfactory, although not of the highest class and not always carefully directed. In the opening scenes the woodmen are at work on a dead log in a too perfunctory manner. One of them is a lusher and when the boss reprimands him there is a fight and the lusher is discharged. In revenge he steals the little daughter of the boss and is pursued through picturesque scenes. He eludes the pursuers, but falls and injures his leg. The little girl ministers to him and brings her father to his assistance. The injured man's gratitude and love for the child causes a change in his heart and through the appeals of the child her father and the other workmen are induced to forgive and forget.

The Poet's Vision (Gaumont, April 20).—This picture was announced as a domestic subject, but it should have been classed as a trick comedy. A poet dreaming through an old ruins of great scenic beauty and interest imagines that he is meeting the ancient occupants of the castle in all their picturesque costumes, but on each occasion they transform into modern people, who give him a rude and amusing awakening.

Too Much Advice (Gaumont, April 20).—The folly of taking everybody's advice when one is ill is cleverly illustrated in this picture. The patient, a man who thinks he is sick, is induced to dig in the garden, drink sea water, exercise in a rowboat and try the silence cure. At last he hires a doctor, who tells him there is nothing the matter with him, and he at once becomes well.

One Touch of Nature (Essanay, April 21).—The Essanay Company has given us in this picture an interesting and thrilling story, well handled and satisfactorily acted. The picture was applauded on the occasion when it was seen by THE MIRROR reviewer. A burglar, finding a telegram, dropped by a man about to depart on a train, decides that the man's house will be a good one to rob. He enters the house just as the wife has discovered that her little child has accidentally taken poison, and is in danger of dying. She has tried to call a doctor over the telephone, but the burglar has cut the telephone wire and she is helpless. When the burglar presents himself she is ashamed of his revolver and begs him to go for a doctor. She gives him all her valuables and is so frantic in her appeals that he consents and sets out on the errand. The doctor's carriage is perhaps too obviously waiting at the doctor's door and the two men hurry back, arriving in time to save the child. The knowledge that he has done a good deed so works on the burglar's mind that he replaces the valuables on the dresser and starts away. At the door he meets the returning husband, who marches him back to the sick room, where explanations take place and the grateful father and mother prevail upon him to lead an honorable life.

A Pair of Garters (Essanay, April 21).—The foundation for this "comic" is weak and it is not handled with the skill that the Essanay Company is capable of. Nevertheless there are a few funny moments in it. A young man gives his girl a pair of garters. She should have slapped his face and thrown the garters into the street; but she doesn't do it, and that operation is left for her father. The garters are then picked up by a young woman, who wears them to a ball, where she loses one, and it is picked up by an old man, who gets into different kinds of trouble over its possession.

A Pair of White Gloves (Pathe, April 21).—Obviously this picture is a film d'art and should have been so classified by the Pathe Company. The story is so clever and subtle and the acting so finished and nearly perfect as to make it one of the strongest picture stories ever produced by the Pathe or any other company. A well dressed man having just arrived in town finds at the hotel that his new white gloves do not fit, and he sends out for another pair, which are brought to him by a young woman. In putting on one of the gloves a button bursts off and

IS IT A "JOKER"?

Queer Wording of the Film Regulation Bill Reported to the State Senate.

THE MIRROR recently reported the successful efforts of the Patents Company in opposition to a bill in the Assembly at Albany which, if it had become a law, would have prevented any use whatever in this State of celluloid films. Last week a similar bill came up for hearing before the Codes Committee of the Senate, and Chester Bucroft, for the Patents Company, appeared before the committee and demonstrated with a standard projecting machine the absence of all danger from fire through the use of celluloid films in a properly constructed machine. The result was that the committee reported the bill amended to read as follows:

"The use of films in picture machines, apparatus or device whereby moving pictures are exhibited to the public is prohibited unless they are absolutely fireproof or so far fireproof as incapable of independently maintaining combustion after once being lighted.

"Any person who so knowingly operates or permits to be operated in his behalf such machine, apparatus or device, which is equipped with film in violation of this section, shall be guilty of misdemeanor.

"This act shall take effect Oct. 1, 1909."

Patents Company officials state that they believe the bill as now worded will permit the use of celluloid in properly constructed machines, but a careful reading of the provision discloses an ambiguity that may indicate a "joker." It would appear that it is the films and not the machines that are required to be fireproof."

RESTORING INDEPENDENT FILM SUPPLY.

The Globe Film Service Company, of Chicago, announces that it has a method whereby old film, no matter how badly scratched, may be restored to its original bright condition. All film belonging to the company has been treated by the new method, excepting film with defective sprocket holes, and the Globe people believe they have thus gained a great supply of excellent material for exhibitors who use the Globe service, especially in communities where theatres have only been established within a year or six months. The Globe Company states that it is also a large purchaser of new film.

A WONDERFUL SELIG COLLECTION.

In the big enclosure of the great Selig plant in suburban Chicago are enough wagons for a circus parade, a lake, mountains, carriages and a great variety of big articles used for the details of pictures. In the stables are a fine array of horses for the battle and other scenes, and Shetland ponies of various sizes. The lions, the bears, the monkeys and the elephants out here have different keepers.

"HARBACH'S"

Passion Play Films	$ 90
Patho Passion Play, Colored,	200
2154 Feet of Film	40
$40 Stereopticon	25

Pose, Serpentine and Song Slides
Many Bargains in Motion Picture Machines and Films Get Sup. 27
Motion Picture Machines and Films Wanted
HARBACH & CO., 809 Filbert St., Philadelphia, Pa.

AT LIBERTY
Man with Powers No. 6 Moving Picture Machine; can use gas or electricity; ready to go out at once.
CHARLES BROWN, 440 W. 22d St., N. Y. City.

CHAIRS Folding Steel Opera Chairs, all kinds. Fireproof Booths. Rush seat Cafe and Wire Spring. New York Steel Production Co., Newark, N. J.

BIOGRAPH FILMS

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ALWAYS THE DECIDED FEATURE OF THE MOTION PICTURE ENTERTAINMENT

Two Full Reels Released Weekly—Monday and Thursday

Lucky Jim

Released April 26th, 1909

LUCKY JIM

Jack and Jim are chums, but are both desperately in love with Gertrude. Jim wins out and marries Gertie, and poor Jack, as he views the wedding, sighs forth: "Oh! Lucky Jim, how I envy him." But he doesn't know. Gertie, besides being a bad cook, has a bad temper, and when he kicks at the food he receives various articles of table furnishings at his head. Jim dies a victim of acute indigestion, and Jack is free to marry the widow, which he does. The same treatment is handed poor Jack, and as he views the mourning-draped portrait of his predecessor, he murmurs: "Oh! Lucky Jim, how I envy him."

Length—502 feet.

TWIN BROTHERS

A very funny comedy of two brothers who go out into the world to seek their fortunes. They go in different directions, but are finally reunited in singular manner. After various episodes they are reunited while playing the parts of wild animals in adjoining cages at a dime museum on the Bowery.

Length—437 feet.

Released April 29th, 1909

'TIS AN ILL WIND THAT BLOWS NO GOOD

An Interesting Comedy-Drama of Freakish Fortune

Tim Noonan and Mary Flinn are sweethearts. Both are employed in a box factory, but Tim arouses the ire of the boss and is discharged. Things go badly with him, and he is finally down and out and evicted from his boarding place. Driven to desperation through hunger he steals a piece of pie from a restaurant. He is chased and enters a vacant house, where he overpowers the pursuing policeman and takes away his cap and coat, in which he manages to escape the rest of the mob. Thus garbed he is approached by an Italian woman, who demands his help, as her husband is at home wildly drunk and threatens to kill them all. Here is a predicament. However, he goes and succeeds in hauling the fellow to the station house. He proves to be a desperate and much sought for criminal, so Tim is rewarded for his bravery by a position on the force. He then goes and claims Mary as his bride.

Length—876 feet.

'Tis An Ill Wind That Blows No Good.

Stands for Excellence in Subject and Portrayal, Perfection in Photography, with Rocklike Steadiness

This assertion has been verified in the following Motion Picture sensations:

'The Red Man and the Child — The Red Girl — Confidence — After Many Years — Salvation Army Lass
The Greaser's Gauntlet — The Barbarian — The Guerrilla — The Cord of Life — A Burglar's Mistake
Behind the Scenes — The Ingrate — Call of the Wild — A Fool's Revenge — A Drunkard's Reformation

And these are but a few of the world-famous Biograph subjects that have created a furore

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A Grand Biblical Reel for Sunday Shows

JEPHTHAH'S DAUGHTER

The Bible tragedy of the Warrior who sacrificed his daughter as a burnt offering in return for victory.

MAGNIFICENTLY STAGED—IMPRESSIVELY ACTED

THE JUDGMENT OF SOLOMON

(On the same Reel with the above)

The most gorgeous scenery and costumes ever seen in a Bible story.

VITAGRAPH "HIGH ART" FILM

OLIVER TWIST

By the immortal writer Charles Dickens, with

MISS ELITA PROCTOR OTIS

As Nancy Sykes, the role which this eminent actress has made famous throughout the world.

THE ACTORS' SOCIETY.

A BIG PROGRAMME FOR THE BENEFIT DEVELOPS RAPIDLY.

Prominent Playwrights and Stars Combine Their Efforts—A New Eugene Walter Playlet—The Season's Final Reception Next Sunday—Dora Booth's Success—Maggie Weston in the Incubus Doings of Many Members.

Dora Booth, of whom the above portrait is a faithful likeness, closes next Saturday evening, May 1, a very successful and lengthy engagement as a prominent member of Percy G. Williams' Crescent Stock company in Brooklyn, making her final appearance as Kitty Trippit in Merely Mary Ann. The Crescent company has been termed "the best in America," and Miss Booth is one of the cleverest of the many talented players who have been enrolled with it. The Brooklyn press during the season just closing has been unusually flattering in its criticism of Miss Booth's work. Among the many successes with which she is to be credited are Bessie Tanner, the athletic girl, in The College Widow; Mrs. Vidal in Raffles; Phyllis Lee, in The Charity Ball; Madge Larrabee, in Sherlock Holmes; Stella, in The Regeneration (the part originated by Helen Ware); Ruth Wilding, in Ziza; Lady Westerley, in The Walls of Jericho, and Mrs. Conway, in The Man on the Box. Miss Booth has not yet signed for the Summer season.

The committees in charge of the society's annual benefit, at the Hudson Theatre, Friday afternoon, May 7, have made rapid headway in their preparations and a strong programme is assured. Eugene Presbrey is to make the opening address, a new playlet by Eugene Walter is to be given with a notable cast; Helen Ware is to present The Hundredth Trick, a new one-act play in which for the first time she impersonates a boy; Alberta Gallatin is to appear in a sketch which calls for a long cast; Camilla Dalberg, formerly leading woman at the Irving Place Theatre, is to give Erich Korn's Columbine, and Jefferson De Angelis, Robert Hilliard, Digby Bell and many others to be announced later are to contribute to a remarkable bill.

Next Sunday evening's reception will be the last of the season and promises to outdo all others. Practically all the important players then in town will be among the guests.

Laurence Irving has engaged Maggie Weston for an important role in The Incubus, the first performance of which occurs at the Hackett Theatre this afternoon.

After three years' absence from the stage, Mrs. Ralph Delmore is to appear as Bossy in A Texas Steer at Yonkers, May 10, in support of George Ober.

On April 7 a daughter was born to Mr. and Mrs. Basil Gill at their home in Putney, London, England. Mr. Gill is now a member of Beerbohm Tree's company, and has many friends in the profession in this country.

Sydney Rice has been engaged by William A. Brady for Our Boy, in support of Tim Murphy, opening in Chicago.

Florence Huntington has replaced Adelaide Nowak in Olga Nethersole's company. Miss Nowak met with a painful accident, dislocating her collarbone.

Ivy Bowman has joined the North Stock company, at the Novelty Theatre, Topeka, Kan.

George Ober has engaged Walter Woodall and H. H. Forsman for his production of A Texas Steer.

Laurette Allen is now playing character roles with much success with the stock company at the Indiana Theatre, South Bend, Ind.

Edward McWade produced his vaudeville act, An Emergency Act, over in Brooklyn last week and was very favorably received. He was supported capably by Margaret and Francis Fay.

Robert Haines, a prominent society member, returned to New York last night as leading man with Olga Nethersole, at the Savoy Theatre.

Louis Morrison has joined the Belasco Stock company at Los Angeles, Cal.

June Mathis is now playing the leading woman's role in the Western Brewster's Millions company.

Charles Fleming has made a hit of no small proportions as a character old man in the Chicago production of The Sins of Society.

Paul Scardon and John McKee are with Nance O'Neil on a Spring vaudeville tour.

Among the society members to appear at the Elks' benefit at the New York Theatre last Thursday afternoon were President Thomas A. Wise, Ralph Delmore, Edmund Breese, and Helen Ware.

Frederick Sumner, Ricca Allen, Dorothy Sadler, John Sutherland, and Joseph Redmond have closed their season in Clyde Fitch's Girls.

George Alison and Gertrude Rivers (Mrs. Alison), formerly with the Bush Temple company in Chicago, have been engaged for the James Neill Stock company in St. Paul, Minn.

Edgar Norris has been engaged by Edward C. Wilts for a Spring stock season in support of Mildred Holland.

Helen Beresford has been engaged for vaudeville, to support Ulric Collins in a sketch which Edward McWade is rehearsing.

Thomas Aiken has been re-engaged for his old part of Stubbins in Mrs. Wiggs of the Cabbage Patch for next season.

THE SALMAGUNDI EXHIBITION.

A most interesting and attractive exhibition of thumb-box sketches was on view at the Salmagundi Club's little gallery in its Twelfth Street building last week. The little pictures were numerous and included pleasing subjects by R. M. Shurtleff, Walter Douglas, Harry Townsend, Frederick Ballard Williams, Charles Warren Eaton, Warren Davis, Arthur Crisp, Edward Dufner, Walter Meyner, Frank Russell Green, Julius Tavenas, F. De Haven, Clarence R. Baldwin and many others.

THE LAMBS' GAMBOL.

First Complete List of the Performers Who Go on Tour.

With the announcement of the celebrated players and authors who will take part in the second all-star gambol of the Lambs, it becomes apparent that this is to be the most pretentious theatrical movement in the history of the American stage. Never before have so many famous players, dramatists and composers appeared together in one entertainment. As has been announced already, the Lambs, after their initial appearance in New York, will move from city to city for one week via special train; the itinerary is: Metropolitan Opera House, New York, May 24, night; Hartford, Conn., May 25, matinee; Boston Theatre, Boston, Mass., May 25, night; Academy of Music, Brooklyn, N. Y., May 26, matinee; Philadelphia, Pa., May 26, night; Washington, D. C., May 27, matinee; Baltimore, Md., May 27, night; Cleveland, O., May 28, matinee; Pittsburgh, Pa., May 28, night; Chicago, Ill., May 29, matinee and night.

Eleven years ago, at the time of the Spanish-American War, the first all-star gambol occurred, and at that time, with a much less pretentious bill, the week's tour resulted in gross box-office receipts of $67,000. It is expected that $100,000 will be realized from the coming gambol. Augustus Thomas, the Shepherd of the Lambs, will act as interlocutor in the minstrel first part, which will be one of the features of the gambol, and his company will be made up of the following players:

Comedians: William Collier, De Wolf Hopper, Lew Fields, Joe Weber, David Montgomery, Eddie Foy, John Slavin, Andrew Mack, Digby Bell, Maclyn Arbuckle, Henry E. Dixey, Charles Evans, Nat M. Wills, Charles Hopper, Ignacio Martinetti, William Burress, Clayton White, and Raymond Hitchcock. Fourteen in this list are well-known stars. The list of singers include the following foremost artists: Eugene Cowles, Frank Belcher, Joseph Mirren, George Hamlin, Donald Brian, Walter Lawrence, Neil McKay, John McCloskey, George Leon Moore, William Stewart, John Park, Melville Stewart, and Scott Welsh. This list comprises possibly the best group of male singers to be found on the American stage.

The list of so-called legitimate actors—so-called merely to differentiate between actors, comedians and singers—is made up of the following names: Wilton Lackaye, Robert Hilliard, Dustin Farnum, William Farnum, Harry Woodruff, Edward Abeles, John Mason, James O'Neill, Joseph Grismer, William Norris, Joseph Herbert, Cyril Scott, William Courtleigh, John Kellerd, Arthur Byron, William Muldoon, Hassard Short, Thomas W. Ross, and Charles J. Ross. In this list appear the names of fourteen of the foremost American male stars.

One of the most notable features of this theatrical pilgrimage will be the presence of eleven of the most famous dramatic and musical authors who have been identified with theatricals for the last quarter century. They are Augustus Thomas, David Belasco, Charles Klein, William Gillette, Edward Milton Royle, Clay M. Greene, Eugene W. Presbrey, Henry Blossom, George Broadhurst and George V. Hobart.

Victor Herbert will accompany the Lambs with a band of fifty musicians, and will lead the street parades in each city. Before May 23, when this company begins on its week's trips, a number of other authors, actors, composers and singers will undoubtedly be added to this list. As it stands now, it is the most formidable array of famous stage names that have ever been placed on one billboard.

The street parade, by the way, will be one of the most remarkable features of the all-star gambol. All of the participants in the gambol will take part in the parade, which means that when the Lambs swing down the street one hundred and twenty-five strong, they will form the highest salaried aggregation of theatrical talent that ever pressed a pavement.

A CHINESE COMEDY.

Mrs. Abram S. Hewitt and her daughter gave their usual amateur dramatic entertainment last Tuesday evening at their town house in Lexington Avenue. The house has the advantage of a small private theatre, with a stage, scenery, and all the accessories for theatrical representations.

Annually for several years the Misses Hewitt have planned some original entertainment. Last year two French plays were given, Histoire de Vieux Temps and La Quête à Domicile, with fancy dances for an interlude.

Last Tuesday night a much more elaborate affair was arranged. It was a comedy in the form of a spectacle and ballet, The Feast of Lanterns, a Chinese entertainment in two acts, in which a sentimental story of the Orient is interwoven in a medley of musical numbers and picturesque dances.

The principal characters were taken by Eleanor Hewitt, Mrs. J. Victor Onativia, Eleanor Alexander, Madeleine Knowlton, Mrs. S. Oakley Vanderpoel, Jr., Mrs. Peter Cooper Hewitt, Joan Whitridge, Mrs. Joseph Stevens, Mildred Townsend, Charles Butler, and Frederick S. Weeks, assisted by a large chorus, in which were many young women and men dancers who have figured in the various public charitable entertainments this Winter.

The dances were arranged by Carl Marwig. The orchestra was under the direction of Nahan Franko.

ALICE FISCHER CASE APPEALED.

The judgment obtained by Alice Fischer, the actress, for $9,371.90 from the Will J. Block Amusement Company because it promised her a thirty weeks' engagement at $300 a week in Honor Bright, a play by Grace Livingston Furniss, which was never produced, reached the Appellate Division of the Supreme Court last week. Counsel for the theatrical firm argued that inasmuch as the profits of a theatrical venture are exceedingly problematical, Block, who made the contract with Miss Fischer, had no right to bind the company in such a manner. It was contended that Miss Fischer was entitled to recover only nominal damages, because she was to be paid only when she actually performed. Miss Fischer got her judgment largely on her representation that she lost a whole year's work in 1906 because she was relying on the Block company to produce this play.

A FATAL CRUCIFIXION DRAMA.

Tiburcio Zambrana, a Tuxpan Indian, who was crucified at his own urgent request by worshippers at the annual Easter celebration of the crucifixion of Christ by members of his tribe near Guadalajara, Mexico, has died from lockjaw. Zambrana took the role of Christ in the Indian passion play, and as the climax of his performance he insisted that he be nailed to the cross instead of being strapped, as has been the custom. His death followed as a result of the injuries caused by the nails being driven through his hands and feet.

HEARING IN SELWYN-POTTER CASE.

A hearing in the litigation between Selwyn and Company and Paul M. Potter over the question of royalties on certain plays, took place before Judge Noyes in the United States Circuit Court last Friday. The playwright has made an application for a general accounting for receipts of The Honor of the Family, The Queen of the Moulin Rouge and The Girl from Rector's. The Selwyns have brought two actions against Potter in the City and Municipal courts. Judge Noyes adjourned the case until Monday, instructing attorneys for both sides to submit briefs.

THE VIRGINIAN CONTINUES PROFITABLE.

The Kirk La Shelle Company will continue The Virginian on tour with a strong cast, headed by W. S. Hart and Frank Campeau. The Wister play has been immensely profitable.

REFLECTIONS

Marie Fitzgerald, who is Marie Dressler's personal representative, and who has just finished a play dealing with the suffragette question, left town Friday afternoon and is spending a few days at the Traymore Hotel, Atlantic City, N. J.

Cole and Johnson in The Red Moon will be the next attraction at the Majestic Theatre, opening on May 3.

Leon Friedman, who has been doing publicity work for The Soul Kiss, has been engaged for a like position for The Follies of 1909. Jack Norworth and Nora Bayes have been engaged for the production.

Harry Bennell, advance agent, closed a successful season of thirty weeks ahead of the Herald Square (comic) Opera company on April 17 at Toledo, O. The Herald Square company will play Summer parks instead of disbanding, and will invade the South again next season with more people and a new play.

Richard Golden sailed for New York last Thursday to attend to business matters. He will return to London next Fall in a revival of The Old Firm.

Wine, Woman and Song disbanded in Cincinnati last week on account of bad business and lack of funds. Mortimer M. Thiess withdrew from the management of the piece several weeks ago, and the organization did not seem able to go it alone. Some members of the company were without money enough to get back to New York.

Gene Gauntier, accompanied by her sister, Marguerite Gauntier, sailed for Europe on the *Kaiserin Auguste Victoria* on April 20. They will take up their residence in Berlin and devote a year to special dramatic studies before returning to America.

J. Frank Burke underwent a serious operation for appendicitis at his home at South Woodstock, Vt., on April 16. He is improving very well.

Franklin Ritchie is meeting with success as leading man with the Page Stock company in Baltimore, opening with Mrs. Temple's Telegram and playing The Importance of Being Earnest last week.

Vera M. Conway has closed her third season with The Holy City (Eastern), and will spend the Summer at her home in Troy, Kan.

Eugene O'Brien, who has been playing Fernand in The Thief, has been engaged by Charles Frohman for another play next season.

George Lydecker finished his second full season as the toreador with the Rogers Brothers in Panama last Saturday. He has not made any definite plans for next season.

May Robson has re-engaged the following people for The Rejuvenation of Aunt Mary next season: Jack Storey, Paul Decker, Harry Cowley, George Hull, Nina Saville, and Lela Thompson.

Belle Gold is still in New York and expects to have a part in a Broadway musical production. She will spend the Summer at her home at Atlantic Highlands, N. J.

Clyde Fitch has signed contracts with David Belasco to write a play for that manager for production next season. This will be the first play Mr. Fitch has written for Belasco.

The Olga Verne White Faust company, which opened on July 11, will close April 25 at Benton Harbor, Mich. The company covered over 20,000 miles. Miss Verne will return to her home in Detroit, Mich., for the Summer.

Aaron Hoffman, author of The Rogers Brothers in Panama, has been engaged to write the book of Max Rogers' new musical play for next season.

Hamilton Revelle sailed for London on the *Carmania* last Saturday.

William Collier will not go to London in The Patriot this Spring, after all, but will return to the Garrick Theatre on May 10 to revive The Man from Mexico.

Henry W. Pemberton opened April 17 at the Bijou Theatre as Representative Norton in A Gentleman from Mississippi, and was very favorably received.

Delamater and Norris' production of Beverly of Graustark is to start a run at the Chicago Opera House May 9. Richard Buhler has replaced Douglas J. Wood as the Prince.

Margaret Anglin has taken an apartment in Paris in which she intends to make her home whenever in Europe. A special performance of the Awakening of Helena Ritchie for the purpose of European copyright was given at the Antoine Theatre in Paris on April 15.

Janette Reynolds, in Cleveland last week, closed her fifth season with John and Emma Ray. Her plans for next season have not yet been made.

COMPANIES CLOSING.

The Battle, at New York city, on April 24.

The Man of the Hour, Providence, R. I., on April 3.

The Time, the Place and the Girl, at Providence, R. I., on April 3.

Blue Ribbon Girls, at Cincinnati, O., on April 10.

The Conflict, at New York city, on April 10.

Henry Miller, at Chicago, on April 10.

Dumont's Minstrels, at Philadelphia, Pa., on April 17.

Forty-five Minutes from Broadway, at New York city, on April 17.

George M. Cohan, at Boston, Mass., on April 17.

Gotham Stock company, at Brooklyn, N. Y., on April 17.

Paid in Full, at New York city, on April 12.

The Banker's Child, at Madison, Wis., on April 18.

The Farmer's Daughter, at Streator, Ill., on April 24.

Mrs. Wiggs of the Cabbage Patch, at New York city, on April 24.

Top o' th' World, Brooklyn, N. Y., April 3.

Hattie Williams, Brooklyn, N. Y., April 17.

Wine, Woman and Song, Cincinnati, O., April 20.

The Battle, New York City, April 24.

Gaiety Stock, Galesburg, Ill., April 26.

Joseph and William Jefferson, Willimantic, Conn., April 24.

Lambardi Grand Opera, Atlanta, Ga., May 1.

Charles B. Hanford, Decatur, Ill., May 8.

In Wyoming, Chicago, Ill., May 8.

William Faversham, New York City, May 8.

Why Girls Leave Home, Janesville, Wis., May 8.

THE SUCCESS OF BILL TRUETELL.

The McClurg Publishing House of Chicago, publisher of George H. Brennan's successful novel, "Bill Truetell," has started getting out a second edition of the work. In a recent circular to the trade the McClurg Company states that the novel has received the most favorable press notices ever accorded one of their publications. The sale has already become worldwide, one order from Australia having come in for 500 copies.

CHARLES E. BLANEY'S ENTERPRISES.

Now comfortably settled in excellently appointed offices in the new Long Acre Building, Charles E. Blaney's preparations for next season promise operations of greater scope than ever before. Several important new productions are planned.

NINTH SEASON OF ABORN OPERA.

Milton and Sargent Aborn announce the ninth annual Spring and Summer season of the Aborn Grand and Comic Opera companies. The season has been inaugurated under excellent conditions.

GEORGE ALISON.

George Alison, whose portrait as Tony Allen in The Boys of Company B appears above, concluded in April 25 his third year as leading man at the Bush Temple, Chicago. On May 30 he will commence a Summer engagement at the Metropolitan Opera House, St. Paul. Mrs. Alison (Gertrude Rivers), who has played second business wherever Mr. Alison has been leading man for the past seven years, will do so in St. Paul. Until their Summer engagement opens they will rest at their home in Boston.

AMUSEMENT COMPANIES INCORPORATED.

Articles of incorporation for the following amusement enterprises were filed with the Secretary of State at Albany the past week: Harris and Wells, New York, formed to conduct all manner of business for entertainment and amusement of the public; capital, $5,000; directors, Edna Fischer, Brooklyn; Albert Monroe Younger and William H. Kinsey, New York city. Theatre companies of America, Buffalo, N. Y.; capital, $10,000; directors, Eugene L. Falk, Bradley H. Phillips, and Edward C. Schelenker, Buffalo, N. Y. Amusement Device Company, New York; capital, $30,000; directors, Lloyd Collis, Theodore Hansen, and W. B. Stockbridge, New York city. A. G. Delamater and William Norris, New York, general amusements; capital, $1,000; directors, Arthur G. Delamater, William Norris, and Nathan Burkan, New York city. German Theatre Association, New York, a membership corporation organized to promote and assist in the production of German plays and music; directors, Louis Vierick, Max R. Hehs, and Oscar Von Bernuth, New York city. Sonntag Amusement Company, New York, to construct amusement contrivances; capital, $100,000; directors, William Hotchkiss, H. L. Zeigler, and W. J. Price, New York city. Page's Aeroplane Railway Company, Brooklyn, N. Y., to manufacture cars, etc., for amusement equipments; capital, $100,000; directors, Paul H. Page and Edward D. Kenyon, Brooklyn, and W. W. Heron, New York city.

MORALITY BILLS PASS SENATE.

Assemblyman C. F. Murphy's bill in relation to immoral plays and exhibitions and the use and leasing of real property therefor was passed by the Senate in Albany on April 22. That body also passed Mr. Murphy's bill to prohibit the display of indecent prints and pictures on billboards or any public place.

CURRENT AMUSEMENTS.

Week ending May 1.

ACADEMY OF MUSIC—Robert Mantell in The Merchant of Venice—4 times; Hamlet—2 times; Romeo and Juliet—2 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—38th week—295 to 302 times.
BELASCO—Going Some—3d week—17 to 24 times.
BIJOU—A Gentleman from Mississippi—31st week—246 to 253 times.
BLANEY'S—Closed April 17.
BROADWAY—Closed.
CASINO—James T. Powers in Havana—12th week—88 to 95 times.
CIRCLE—The Queen of the Moulin Rouge—21st week—165 to 172 times.
COLONIAL—Vaudeville.
CRITERION—Elsie Janis in The Fair Co-Ed—80 times, plus 1st week—1 to 8 times.
DALY'S—The Climax—8 times, plus 1st week—1 to 8 times.
EMPIRE—Maude Adams in What Every Woman Knows—19th week—144 to 151 times.
GAIETY—J. E. Dodson in The House Next Door—3d week—17 to 24 times.
GARDEN—Closed April 10.
GARRICK—The Happy Marriage—3d week—17 to 24 times.
GERMAN (Irving Place)—Closed April 24.
GRAND OPERA HOUSE—John Mason in The Witching Hour—217 times, plus 8 times.
GRAND STREET—Stock co. in The Secrets of the Police.
HACKETT—Grace George in A Woman's Way—10th week—73 to 80 times.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—3d week—18 to 25 times.
HIPPODROME—Sporting Days and Battle in the Skies—34th week.
HUDSON—The Third Degree—13th week—69 to 106 times.
HURTIG AND SEAMON'S MUSIC HALL—Vanity Fair Burlesquers.
KALICH—Yiddish Drama.
KEENEY'S—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Commencing April 27—The Candy Shop.
LIBERTY—Robert Hilliard in A Fool There Was—6th week—39 to 46 times.
LONDON—Cosy Corner Girls.
LYCEUM—Eleanor Robson in The Dawn of a Tomorrow—13th week—106 to 113 times.
LYRIC—The Blue Mouse—22d week—174 to 181 times.
MADISON SQUARE GARDEN—Commencing April 27—Buffalo Bill's Wild West.
MAJESTIC—Closed April 24.
MAXINE ELLIOTT'S—Charles Cherry in The Bachelor—7th week—50 to 57 times.
METROPOLIS—Howard Thurston.
MINER'S BOWERY—Dreamland Burlesquers.
MINER'S EIGHTH AVENUE—Merry Maiden's Burlesquers.
MURRAY HILL—Rose Sydell London Belles.
NEW AMSTERDAM—Raymond Hitchcock in The Mascot—3d week—17 to 24 times.
NEW YORK—Anna Held in Miss Innocence—28th week—169 to 176 times.
OLYMPIC—Sam Scribner's Show.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Olga Nethersole in The Writing on the Wall—1st week—1 to 8 times.
STUYVESANT—Frances Starr in The Easiest Way—15th week—113 to 119 times.
VICTORIA—Vaudeville.
WALLACK'S—Henrietta Crosman in Sham—8th week—34 to 41 times.
WEBER'S—The Girl from Rector's—13th week—100 to 107 times.
WEST END—The Newlyweds and Their Baby—41 times, plus 8 times.
YORKVILLE—Cecil Spooner in The Dancer and the King—37 times, plus 8 times.

THE STAGE IN AUSTRALIA.

JACK STRAW AND AN ENGLISHMAN'S HOME OBTAINED FOR SYDNEY PRESENTATION.

Havana Duplicates Its New York and London Hits—Oscar Asche and Lily Brayton to Appear in Australia—Meynell and Gunn to Produce Jones' The Hypocrites—General News.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., March 16.—J. C. Williamson has secured for Australian production the following, among other plays: Pinero's His House in Order, Somerset Maugham's Jack Straw and, as I have previously advised you, Du Maurier's much talked of An Englishman's Home.

Meynell and Gunn, as you already know, are bringing out to Australia Oscar Asche and Lily Brayton, who will appear about June or July in a new costume play and later on in Shakespearean roles. The same firm is now busy in London forming a comedy company for the Australian production of H. A. Jones' comedy drama, The Hypocrites.

John Tait, of the well-known firm of entrepeneurs, J. and N. Tait, has been in Sydney recently looking after the firm's various Australian interests. He states that Clara Butt, whose recent triumphal tour through Australasia is still fresh in our memories, wishes his firm to arrange for a tour through Argentina and the South American States. He also mentions that arrangements are now being made for a second world's tour by The Bosses of the Barn Band.

Nellie Stewart is on the incoming mail boat *Asturias*, and is due here on the 20th inst. She and her supporting company will open in Melbourne under George Musgrove's management in David Belasco's Sweet Kitty Bellairs.

The Red Mill company recently netted £275 as the result of a benefit performance in Wellington, N. Z., held in aid of the *Penguin* disaster fund. The *Penguin*, a well-known New Zealand passenger steamer, recently foundered with great loss of life. This company (The Red Mill) opens at Perth, W. A., for Easter. J. C. Williamson has made some important engagements lately which will effect a change in the personnel of this company. Herbert Clayton, a baritone, from the London Gaiety and who was seen in New York in 1906 in The Rose of Persia, will probably play the name part in The King of Cadonia, and other additions to the company will be Dorothy Court, who has been appearing in the soprano parts in D'Oyley Carte's recent Gilbert and Sullivan revivals; Frank Green, also from George Edwardes' companies, and Lottie Sargent, a comedienne and soubrette.

J. C. Williamson's Melbourne pantomime of Jack and Jill has eclipsed the success of its predecessors, and its advent to Sydney at Easter is being looked forward to.

Yowa Tittell, prior to appearing in Belasco's Girl from the Golden West here, will appear in Adelaide, S. A.

Havana was successfully produced at Her Majesty's, Sydney, on Saturday last, and local critics hail the new play as being a distinct improvement on the host of musical plays we have been treated to of late years, the mounting being quite the best ever seen in Sydney. Florence Young, Fanny Dango, Andrew Higginson, W. S. Percy, Reg Roberts, Bantock Vle Gourlet, Susie Vaughan and Bertha Bursch are all in the present cast. Spencer Barry, from the London Empire, who was specially imported by J. C. Williamson to superintend this production, returns to London shortly.

Harcourt Beatty and Madge Macintosh are at the Criterion with a revival of Fedora, which compares favorably with previous Sydney productions of this play.

Julius Knight and Beatrice Day, at the Theatre Royal, are now appearing in The Duke's Motto, and will shortly revive A Royal Divorce.

Cinquevalli, Tom Wootwell and J. W. Winton are special attractions at Rickard's Tivoli.

Ada Ward, the ex-actress evangelist, is revisiting Australia on a campaign.

Lent is now with us, and theatrical managements are lying low for Easter festivities.

Maggie Moore and Harry Roberts have concluded a very successful Australasian tour. A new play by the author of The Prince Chap has been secured for an early production.

Ada Crossley is to give three farewell concerts in Sydney on the 24th, 27th and 29th inst.

Madame Melba has inaugurated her Australasian tour by a Melbourne season. The diva, in addition to a present of a complete set of brass instruments to the Southern capital, has made a large donation to Australian charities with the expressed object of putting a stop to the many personal appeals to her purse.

Edward Branscombe has arranged for a farewell season at the Palace by Leo, Jan and Mischel Cherniavski and the three Russian musicians.

West's pictures, Spencer's theatrescope and a host of smaller moving picture shows, and Wonderland City (Australian Coney Island) continue to provide amusement of the lighter order.

E. NEWTON DALY.

AT THE THEATRES.

The Gay Life at Daly's—A German Farce—Changes at the Other Houses.

To be reviewed next week:

THE WRITING ON THE WALL.....Savoy
THE CANDY SHOP.....Knickerbocker
THE INCUBUS.....Hackett

Daly's—The Gay Life.

Comedy in three acts, by Roy McCardell. Produced April 19. (Harrison Grey Fiske, manager.)

Mrs. Lorrimer	Marie Haynes
Bobby Jones	Byron Marsh
Pop Wilson	R. J. Moy
Bill Clarke	William Wadsworth
Lulu Lorrimer	Consuelo Bailey
William Thornton, Jr.	Schuyler Ladd
Louis Zinsheimer	Bertram Marburgh
Able Wogglebaum	John Kloville
Mama De Branscombe	Katherine De Barry
Amy	Helen Hancock
Puss Montgomery	Violette Kimball
Dopey McKnight	Thomas Thorne
William Thornton, Sr.	Frank Currier
Mr. Magimis	Charles Kennedy
George Bender	A. S. Byron
Grant Leechild	Robert Craig
Judge Hall	R. J. Moy
Hooks	William Wadsworth
Hedstrong	Carl Heuman
Mickey Finn	Mickey Finn
Smeltzer	Richard Clarke
Oliver Hartford	Lester Allen
Richard Le Gallon	V. R. Townsend
James Elford	James L. Campbell
Archie Dunn	Frank Dereis
Brooklyn's Only Bohemian	John J. A. McBrien
Joe	Willard Robertson
Miss Mann	Lillian Dix
Miss Golden	Mabel Stoughton
Miss Pink	Sallie McRee
Miss Chatterton	Marie Haynes
Maria	Josie Williams

Mama de Branscombe, Amy, her daughter, Puss Montgomery, and Dopey McKnight, familiars of the "Evening World" sketches, stranded in Altoona, Pa., go to Mrs. Lorrimer's railroad boarding house for shelter. There they meet Louis Zinsheimer and Able Wogglebaum, traveling salesmen. Lulu, Mrs. Lorrimer's step-daughter, wants to go on the stage. She is in love with William Thornton, son of a railroad president, but working as a brakeman. Dopey receives money from Old Man Moneyton to take the stranded party back to New York, and because Mama de Branscombe deprives him of his cigarettes, he runs away with Lulu. The entire party, excepting Mrs. Lorrimer, are found at the de Branscombe flat in New York a year later. Puss Montgomery's husband, Mr. Magimis, of Marietta, O., comes to see her. Lulu has made a hit on the stage. Young Thornton has left the railroad, but hasn't given up his love for Lulu. His father calls at the flat to persuade the girl to give up the young man. He mistakes Puss for Lulu and gives her $2,500 to promise not to marry William. William thinks Lulu has accepted this money and he "casts her off." They all go to Marin's for dinner and meet a gathering of burlesque bohemians. Mr. Thornton, Sr., discovers the real Lulu and gives his consent to her marriage to William, and everybody is made happy but Mama de Branscombe and Dopey McKnight.

The play is a series of incidents based on Mr. McCardell's charm girl sketches. The thread of the story, of the love of Lulu and young Thornton, is at times mixed in the doings and sayings of the McCardellesque types.

Consuelo Bailey played Lulu sweetly and did her dance in the last act very well. Thomas Thorne was Dopey McKnight, with a love for cigarettes and a sensitive nature. Katherine De Barry looked the part of Mama de Branscombe. Violette Kimball made a good show girl as Puss Montgomery, and Helen Hancock aptly delivered the slang in the role of Amy. Bertram Marburgh and John Kloville were natural as the traveling salesmen. Schuyler Ladd made a good juvenile, and Frank Currier played the elder Thornton well. Some of the types in the restaurant scene were easily recognized by those familiar with that part of New York life. William Wadsworth, as Hooks, an artist, was particularly good.

Irving Place—The Path to Perdition.

Farce in three acts by Gustav Kadelburg. Produced April 20.

Emil Dornwald	Gustav Conradi
Agathe	Amalie Cramer
Tilly Bendler	Betty Koszul
Hugo Bendler	Magnus Stift
Arthur Gernau	Oscar Fuchs
Lola Cornero	Hermine Hollmann
Durlano	Nicol Albrecht
Pranelli	Gustav Olmar
Marlen	Else Waldmann
Count Barakoff	Julius Strassmann
Bayer	Ferdinand Schindler
Josef	Martin Lux
Marie	Adelheid Schneider
Ulrich Grober	Hans Benius
Martha	Marie Kolbe

Hugo Bendler and his wife, Tilly, live with the wife's parents, Emil and Agathe Dornwald. Before his marriage Hugo had had a liaison with a Spanish dancer named Lola Cornero. Lola consented to break off the relations between them only on condition that one day each year he is to be here again. The year is just expiring, but Hugo has forgotten the bargain, which is recalled to his mind by a visit his father-in-law and he pay to the Wintergarten. The two occupy a box near the stage. Hugo pricks up his ears when the orchestra plays Lola's dance music. Lola herself appears and, recognizing Hugo, addresses him over the footlights. She calls him Emil, the name she had given him in the old days, in memory of a former lover of hers, who bore the name. The father-in-law thinks he is meant, and is transported with delight. He writes to the dancer, and makes an appointment with her for two o'clock the next day, signing the note Emil. She answers, to the effect that she will be at Emil's disposal at the hour named. Her answer falls into Hugo's hands. He is convinced that the only safe course for him to follow is to give her her day. Dornwald has worked out a plan, which will enable him to keep his appointment with Lola. He will pretend that business calls him to Naumburg. Hugo is to go with him. On the way to the station the elder man will leave the cab and go to Lola's, while the younger will complete the journey to Naumburg. Hugo, in a conversation with his friend, Arthur Gernau, changes this plan. After his father-in-law has left the cab, a block farther on he, too, will leave it and go on to Lola's. Arthur is to go to Naumburg, and register at the Sun Hotel in Hugo's name.

The next day Hugo's plan is carried out. He visits his old flame, and is received by her with open arms. Their tete-a-tete is interrupted by her latest admirer, a fire-eating Russian Count. To avoid suspicion, Hugo pretends to be a Spanish dancer. Dornwald, who has appeared on the scene some time before, is hidden in a neighboring room. The Count insists on a dance. Hugo, rigged up in Spanish togs, is cavorting about, when his mother-in-law turns up. He rushes to the street, dressed as he is, without her recognizing him. She does, however, see her husband.

The following morning Hugo returns to his home. He has spent the night locked up in a police station. His queer costume brought about his arrest as a suspicious character. Before his arrival Dornwald has read to his wife an account in the newspaper of the burning to the ground during the preceding night of the Sun Hotel at Naumburg. The hero of the occasion, so says the paper, was a Berliner named Hugo Bendler, in reality Arthur. After her husband's departure for Naumburg Tilly had followed him, had found him registered at the hotel, had gone to his room and had kissed a man who was sleeping on a couch. To her horror the man proved to be another than her husband. Tilly had hurried back to Berlin without investigating further. Naturally Hugo, upon his return home, is questioned and, knowing nothing about what has happened at Naumburg, he tells lie upon lie to save himself. The end is happy. Lola has found Tilly's picture in Hugo's pocket, and she returns it with the injunction that a husband should be faithful to so pretty a wife. Furthermore, she releases him from his agreement to spend one day each year with her.

The Path to Perdition (Der Weg zur Hölle) closed the season at the German playhouse in Irving Place. Its author, Gustav Kadelburg, is just as successful when he goes it alone as when he works with his usual collaborator, Blumenthal. These two men cannot be beaten in their chosen field of farce. The play under consideration is uproariously funny, and, contrary to what its title might lead one to expect, steers clear of the salacious. It would go well in English, being far more suitable for translation than Gretchen. A few small details might well be omitted without in any way hurting the piece.

The company again distinguished itself. The acting was spirited and in every case most effective. Gustav Conradi, as the hen-pecked father-in-law, Emil Dornwald, made a hit with his dry and always quiet humor. Amalie Cramer was the domineering mother-in-law, Agathe, to the life. Magnus Stift could not have been improved upon as Hugo Bendler. It is to be hoped that this capable leading man will come back to New York next season. Hermine Hollmann handled the role of Lola, the dancer, creditably. It made no such demands on her as did that of Gretchen.

West End—Mrs. Wiggs of the Cabbage Patch.

Last week at the West End Theatre Mrs. Wiggs of the Cabbage Patch, with Blanche Chasin playing Mrs. Wiggs, played to excellent business the entire week. The popularity of this comedy was evidenced by the enjoyment shown by the audience on the opening performance. The entire cast most capably presented this play, and Lottie Alter as Lovey Mary and Helen Raymond as Mrs. Eichorn were particularly good. J. W. Smiley and H. J. Fraser were most acceptable in their roles. This week The Newlyweds and Their Baby, which comes direct from the Majestic Theatre.

At Other Playhouses.

SAVOY.—Olga Nethersole in The Writing on the Wall replaced The Battle here last night.

HACKETT.—Laurence Irving and Mabel Hackney will present The Incubus here this afternoon and Thursday.

KNICKERBOCKER.—The Candy Shop will be produced here to-night.

MAJESTIC.—The Newlyweds and Their Baby have moved to Harlem, and the Columbus Circle house is dark this week.

GRAND STREET.—White Slaves of New York was last week's thriller at this house. This week, Secrets of the Police.

CRITERION.—The Fair Co-Ed replaced An Englishman's Home here last night.

DALY'S.—The Gay Life closed here Saturday night, and The Climax, that has been playing matinees at Weber's, came in last night for a run.

GRAND OPERA HOUSE.—The Soul Kiss, with Genee, did excellent business here last week. This week, John Mason in The Witching Hour.

METROPOLIS.—The Wizard of Oz was last week's attraction here. This week, Thurston the magician.

YORKVILLE.—Fifty Miles from Boston was a paying attraction here last week. This week, Cecil Spooner in The Dancer and the King.

ACADEMY OF MUSIC.—Mr. Mantell's second week at the Academy of Music was devoted to Macbeth. This week his repertoire will be as follows: Monday, Tuesday, Wednesday and Wednesday matinee, The Merchant of Venice, and the last half of the week Hamlet, excepting Saturday matinee and evening, when Romeo and Juliet will be presented.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 289 Seventh Avenue, New York.

The April monthly reception of the New York Chapter was held in the Parish Hall of Ascension Memorial Chapel, West Forty-third Street, Thursday afternoon, April 22. Elsey B. Masters, the committee chairman, presented the following interesting programme: Nellie Withee, in a clever and unique musical monologue, "An Afternoon Tea"; J. Palmer Collins in the "Batchlor Family Man," a study in character life from the down East Maine stories of Holman Day. Mr. Collins, who was warmly welcomed back from his recent dramatic tour, gave great pleasure to his fellow members of the Alliance by his admirable rendering of both the humor and the pathos of this charming selection. Miss Mears gave a charming piano solo. C. T. Catlin also spoke of Alliance coming events and gave a recital of "Billy and I," a horse story. Rev. J. A. Burns, of the Oneida Baptist Institute, gave a most interesting account of the good work achieved in Eastern Kentucky, where the family feuds and other local troubles had been brought under the redeeming and educative influence of Christian ministrations. He graphically described the growth and progress of the uplifting and refining power which had been brought to bear by the persistent and devoted service of a few consecrated spirits who, through the influence of the church and the schoolhouse, have wrought a wonderful change in bringing in peace, harmony, intelligence, industry and an American citizenship worthy of the highest praise. To this inspiring story a very happy addition was presented by the enthusiastic remarks of Charles James representing the dramatic profession, who effectively pointed out the suggestive similarity of the self-sacrifice described in the missionary endeavor of this noble Kentucky enterprise with the devoted labors of all who are working for the Actors' Church Alliance.

Mr. Catlin spoke briefly congratulating Mr. Burns upon the success of his undertaking, and predicted the highest and best results for the Kentucky community so signally favored by a philanthropy so full of promise. The afternoon, which concluded with refreshments and a social hour, proved to be one of the most successful the Chapter has yet enjoyed.

In recognition of the very successful euchre held at the Waldorf-Astoria on Wednesday afternoon, April 21, Mrs. J. Alexander Brown, chairman of the committee, extends her grateful acknowledgments to the theatre managers, who by reserved seats, and to the other friends who, by many acts of generosity as shown by the beautiful prizes, contributed so kindly to the satisfactory result, and congratulates the National Council upon the outcome.

Charles T. Catlin's reading of Richelieu will be given at St. Chrysostom's Hall Wednesday evening, May 12. It is hoped that a cordial response of all the Alliance members will be given to the offer of this entertainment by a member whose long service to the Alliance should be readily recalled and whose qualifications for the discharge of the duty which is to make the enjoyment of the evening, are well and widely known. The attraction of the evening will be especially enhanced by the delightful music, instrumental and vocal, which is to follow each act, under the direction of Mrs. May Kidder-Peirce, and for which Alliance and other eminent talent have most kindly volunteered. Proceeds are for the per capita fund and other important Chapter obligations. Tickets now ready at headquarters.

NOTES OF FAIRS.

Exhibits to Be Held in Various Parts of the Country

The La Porte, Ind., County Fair will open Aug. 27 and continue for a week, with vaudeville and band concerts as special features.

The Utah State Fair, of which H. S. Ensign, of Salt Lake City, is secretary, will be held six days in early October.

Peekskill, N. Y., is already making preparations for its Hudson-Fulton celebration in October.

The town of Middletown, Conn., is contemplating a two days' celebration, June 8 and 9, its 125th birthday.

Eagle Grove, Ia., will have a ten days' Chautauqua, beginning July 3.

A County Fair and Carnival is being promoted at Lawrence, Kan., to take place in September.

At Fort Madison, Ia., the West Point Fair will take place Aug. 24 to 26, and the Donnellson Fair Sept. 7 to 10.

The San Antonio, Tex., Spring Carnival and Battle of Flowers will take place April 30 to 26. The Luchman Carnival Company will furnish the attractions.

The annual County Fair of Lexington, Mo., is to be held at Higginsville early in August.

Kalamazoo, Mich., is to have its first County Fair in many years. The date is set for the first week in September and plans are being laid to outrival the State fairs.

The Spartanburg, S. C., County Fair Association, which has had two successful meetings in the past two years, is making extensive improvements in its grounds, and is making arrangements for one of the best race meets, the first week in November, that can be had in the South.

It is possible that the Coliseum at the fair grounds in Indianapolis, Ind., may house a hippodrome for two weeks in June. Max Faetchenheuer, of Berlin, was in the city recently conferring with Charles Downing, secretary of the State Board of Agriculture, and if the Coliseum proves adequate and arrangements can be made with the board he will take steps to bring the hippodrome to the city. As outlined by Mr. Faetchenheuer, the entertainment afforded would be the most elaborate ever presented in the State. It would include grand opera, a symphony orchestra, a large chorus, the best soloists in the country, a spectacular ballet, chariot races and other features.

Toledo, O., will have a Wamba Carnival the week of Aug. 23.

The Traverse-Rugeon Fair will be held at Traverse City, Mich., Sept. 7, 8, 9 and 10.

The State Fair at Hutchinson, Kan., is to be held at Northside Park, Sept. 11 to 17.

The State Fair will be held in Minneapolis, Minn., late in August.

The second annual Elkhart County Fair at Goshen, Ind., will be held Sept. 14 to 18. The grounds, dedicated last Fall, are being much improved, although no new buildings are to be erected.

At Tupelo, Miss., a Tri-County Fair Association has been organized with W. P. Long, president, and R. H. Mullen, secretary and treasurer. A commodious grand stand, concession apartments and race course will be built and the fair opened Sept. 28-30. A big success is expected.

The County Fair at Mexico, Mo., will be held Aug. 24 to 27.

It is expected that Kearney, Neb., will have a carnival company show during the Summer, unpartment.

The Rensselaer County Fair is to be held at Rensselaer Park, Troy, N. Y., Aug. 17, 18, 19 and 20, and with that park's regular attractions added to the fair's special features promises to be a big event of the Summer.

The great Calhoun Fair at Marshall, Mich., Sept. 14 to 17, is one of the best in the State, and is the great Fall attraction for miles around.

The managers of the Oneida County Fair, which is held annually in Rome, are preparing to give a street fair and carnival in the evening of the days the fair will be held. The plan is to carry it closely along the lines of the "Mystic Krewe," which is held in Syracuse the week of the State Fair, but it will necessarily be on a smaller scale.

THE STOCK COMPANIES.

Elitch's Gardens, Denver, will as usual have a high-class dramatic stock company. Thomas Long, the manager, has completed arrangements for the Summer. A Yiddish stock company is at the Baker Theatre, where Yiddish drama has been presented for the past two months to fair patronage. A burlesque company will probably replace this company within the next few weeks.

William Ingersoll and Marion Barney, who are the leading players of the Orpheum company at the Chestnut Street Theatre, Philadelphia, have signed contracts for next season, thus assuring their staying in Philadelphia at least another season. The patrons of the theatre as well as the management have been extremely pleased with the splendid work of these two artists, and in recognition of their excellent services Manager Laferty on Tuesday last presented them with signed contracts. This will be Mr. Ingersoll's third year with the Orpheum Players. He began his engagement in September, 1907, in If I Were King, and has played leading parts ever since. Miss Barney made her first appearance as an Orpheum player in Secret Service in September, 1908, and has held her position of leading woman since then.

Mr. and Mrs. Robert Siddell are in Portland, Me., where Mr. Siddell has joined the Keith Stock.

The Marie Nielson Stock company opened with stock at the New Temple Theatre, Palestine, Tex., on April 1, with the following roster: J. Albert Roscoe, Robert Lewis, Thomas Rolfe, Earl Guthrie, Homer E. Gilbo, M. A. Ardmore, H. Winner, Guy Sherman, Will Bridges, Will Briggs, Marie Nielson, Blanch La Dell, Sylvia Allen, Virginia Walker, and Mrs. J. H. Gilbo. Two nights a week and occasional matinees are played.

SUMMER PARKS

Happyland, at Winnipeg, to be opened under new management, promises to be a successful amusement park this season.

Mounds' Park, Anderson, Ind., will open in June with its usual attractions. There will be no theatre or moving pictures. This park is owned by the Union Traction Company. It is a delightful place, but has poor amusements.

The Oxford Lake Park Theatre, at Anniston, Ala., will open its season May 31 with the Mason-Newcomb Stock company. During the park's season the time will be filled by good traveling stock companies, a few light opera companies and possibly one or two weeks of vaudeville. Bookings are completed up to Aug. 8, and from that date until Sept. 20 the time is open. The management of the park, the Anniston Electric and Gas Company, will be glad to correspond with managers of stock companies and light opera companies who wish booking. This year the stage and dressing rooms have been enlarged and 250 opera chairs added to the reserved seat section.

G. W. Englebreth, amusement booking manager of Coney Island, Cincinnati, O., will open his new Mammoth Theatre May 20 with a strong dramatic company, to be followed by minstrels, opera and vaudeville. The theatre when completed will seat nearly 2,000.

The Ivanhoe Park, Fort Madison, Iowa, which has been closed for the last five years, has been sold to J. A. Peak, who intends to repair and remodel the buildings and operate it. He will name it Peak's Amusement Park.

During County Fair week at Goshen, Ind., Sept. 14-18, the Cutter Stock company will play its annual fair engagement at the Jefferson Theatre.

Eda Von Luke will spend the Summer at her home, "Hillcrest," Lake Cedar, near Minneapolis. She has just closed a successful season as leading woman with the Calumet Theatre Stock company, Chicago.

HEINRICH CONRIED DEAD.

Heinrich Conried, formerly director of the Metropolitan Opera House, died at Meran, Austrian Tyrol, last Saturday, April 24, of nervous prostration. He had been ill since 1907, and early last week it was reported that he was much worse. The news of his death, however, came as a surprise to his friends.

CUES.

James L. Carhart is now in his nineteenth week in support of Maude Adams at the Empire Theatre, the length to date of Miss Adams' Broadway run.

Spottiswoode Aitken, last season the Colonel Stuyvesant in the Liebler production of Salomy Jane, is this season appearing as Jock McDougal in The Call of the North.

Elizabeth Aldrich, recently starring in The Three of Us, is at liberty for Summer stock engagements. She may be addressed in care of THE MIRROR.

NOTES OF VARIOUS ACTIVITIES.

The Sosman and Landis company, of Chicago, is credited with having supplied to divers attractions last season some of the most highly praised scenery on the road.

Montgomery Moses, the manager of the Taylor Opera House, at Trenton, N. J., a beautiful playhouse and the only theatre in Trenton playing traveling attractions, is now receiving applications for time at that house.

Many players suffering from croup and colds have gained relief from the use of Campho Croup, an external remedy.

With the rapid growth in popularity of roller skating as an amusement, the Richardson skates, made by the Richardson Ball Bearing Skate Company, of Chicago, have become correspondingly popular and are in use in practically all of the best rinks in the country.

IN BROOKLYN THEATRES.

The Aborn Opera Company at the Grand Opera House appear this week in Aida Monday, Tuesday and Wednesday nights, and Martha Thursday, Friday and Saturday nights. All the favorites are seen in appropriate roles. A revision of former successes of the Bostonians, together with a revival of Robin Hood, is announced for a future attraction. Bonnie Gawlan, George Frothingham, Helen Bertram and Frank Rushworth are already engaged.

At the Broadway Theatre this week the offering is Adeline Genee in The Soul Kiss, followed next week by The Golden Butterfly.

Cole and Johnson appear this week at the Majestic Theatre. The Honeymooners next week.

The Four Huntings in The Pool House is the attraction this week at the Folly Theatre.

Beginning with May 3, a brief season of stock will be inaugurated at the Greenpoint Theatre. The company is made up of the Crescent Players, who have closed their season at the Crescent Theatre.

Corse Payton's Players crowned themselves with glory last week by their excellent production of The Warrens of Virginia. Lee Sterrett was a convincing General Warren and won well merited applause. Minnie Phillips made a charming Aratha. Grace Fox as Ruth Warren left nothing to be desired. The rest of the cast, including Albert G. Warburg as General Harding, Joseph Girard as General Griffin, and Charlotte Wade Daniels as Sophie, were excellent.

The International Amusement Company has leased the Bijou Theatre from the Hyde and Behman Amusement Company. The policy of vaudeville and pictures, in operation now, will be continued.

HERBERT ALDRICH.

Among the advertisers in this number is Herbert Aldrich, who recently resigned as president of one of the largest printing, publishing and advertising companies in New York city, established by him in 1899 and incorporated in 1906. Mr. Aldrich, being thoroughly conversant with the best advertising mediums, selected THE MIRROR exclusively as a means of introducing himself to the theatrical contingent. Although only thirty-one years of age, he has witnessed every important theatrical production presented in New York during the past quarter of a century. Knowing his knowledge of the theatre was so extensive and having confidence in his ability as a prolific writer, numerous friends urged so strenuously that, "goaded to it," Mr. Aldrich found himself scratching away on his infant attempt at playwriting, which did not long remain in the cradle. Having been born, christened, courted and accepted all within two weeks would make it appear a precocious child. However, the author assures all concerned that it was only created to supply a half hour's diversion, appropriately named Nonsense. This will be followed by a four act drama of present day New York city life, a play of serious purpose, entitled The Tangle.

IN CHICAGO PLAYHOUSES.

SPRING ATTRACTIONS BEGINNING TO OPEN AND SUMMER RUNS COMMENCING.

De Wolf Hopper in The Pied Piper—New Vaudeville Sketches—Ethel Barrymore—About Roller Skating—Changes in Stock Houses.

(*Special to The Mirror.*)

CHICAGO, April 24.—De Wolf Hopper begins an engagement of three weeks at the Garrick next week in The Pied Piper. Manager Herbert Duce announces positively that the next attraction will be The Blue Mouse, with Maisel Barrison and the entire New York cast, for a Summer run.

The new bill at the Grand Opera House beginning next week is A Gentleman from Mississippi, which starts the Summer season at that theatre.

Barnum and Bailey's circus and the grand opera company will be gone, so the theatres will be in full possession of the field next week, with The Merry Widow back at the Colonial.

Ethel Barrymore is the new attraction at Powers', succeeding The Family.

Mary Jane's Pa has shown decided symptoms in the box office statements of a good run. The attendance, not big at the start, has steadily increased. Mr. Dizey's popularity and especial talent for the part of "Pa," and Marie Nordstrum's fine, strong, wholesome realisation of "Ma," are great aids to the charm of the play.

Harry Bulger and a valiant little company gave a fraction of Algeria at the Majestic this week, including the camel scene and Mr. Bulger's female impersonation. He sang "He Was a Soldier" with his usual success. The camel scene was a hit and the rest of the act went well, including Henrietta Byron as Rosamond Boulter. W. P. Murphy and W. J. Walsh were clever as the camel, fore and aft.

Grayce Scott, in a somewhat farcical twenty-minute version of Diversions, by James Slevin, pleased a big audience at the Majestic this week exceptionally well. There are a good many up-to-date comedy points in the conversation which set over palpably. Douglas J. Wood contributes much to the success of the sketch by his excellent Henri, and Douglas Gerard is good as Adhemar.

Laddie Cliff, the Nichols Sisters, W. C. Fields, and Vivian King were a few of the hits on the Majestic bill this week.

Eleanor Gordon heads the Majestic bill next week. It includes Maude King and Girls, Amazon Sisters, Tony Wilson, and Madame Haskins, Hibbert and Warren, Cooper and Brown, Bison City Quartette, and others.

Olympic: Music Hall next week: Fiske O'Hara and company, Tom Waters, the Bunnells, Julie Mayo and company, Lew Bloom, Cooper and Robinson, the Wertherys, Marquis and Lynn, Mora Cameron.

American Music Hall next week: Julian Rose, the noted impersonator of feminine characters, in his famous dance and other hits; James J. Morton, from the Palace Theatre, London; Edward Blondell and company, Halliday and Curley, George W. Day, Kohler Trio, Brothers De Wynne, and others.

In the National Opera company, which will begin a Summer engagement with Fra Diavolo at the Marlowe next week, with time at the People's and Columbia following, are Ethel Balch, Mabel Page, Lillian Allen, Jessie Mayhew, William Ormsby, Charles Gordon, Charles Huntington, Charles Neilson, Sam Leavitt, and Matt Shockley. The organization has been on tour, directed by Matt Shockley, presenting Fra Diavolo and other comic operas.

J. Hartley Manners arrived this week to make some changes in his play, The Great John Ganton, which will be at the Lyric, New York, beginning May 3.

George B. Peck, representing the Affiliated Theatres, including among the several hundred whose owners recently declared for "the open door," or independent policy next season, left this week for New York to open a New York office in the Knickerbocker Theatre Building, room 811. Mr. Peck will remain in charge of it until next Fall.

Eugene Moore, of this city, formerly leading man of the People's and a playwright and producer, has written a new play, which he calls The Tiger and a Lamb. He is completing his season in My Boy Jack and before the close will try out his new play for next season under the direction of Fred Conrad. The new play is a story of a feud in Tennessee.

Saul of Tarsus and The Prince of Egypt, two Biblical plays, the latter about the early life of Moses, will be put out next season by Manager Fred Conrad of this city.

Messrs. Martin and Emery, of this city, have purchased the production of The Red Mill. They have had a Parsifal company out for several seasons.

Lew Lawson has succeeded Louis R. Grisel as the old gardener in The Prince of To-Night at the Princess.

While in Indianapolis recently Augusta Glose, the monologist and phonologue artiste, was entertained at the home of a brother of James Whitcomb Riley. The poet was there, and recited some of his verses. Miss Glose sang some of her songs.

Bertha Wagner, who used to be conspicuous in vaudeville with Armin Arnim, the baritone, were a very handsome Chinese combination seat at a dinner party in a gorgeous local Chinese restaurant recently. She happened to look up to the ceiling in regular about the Oriental decorations and noticed along the rail of the top balcony she saw a lot of Mongolians looking down at her and talking fast. They had spied her coat, and were busy discussing it.

A new comedietta called A Pair of Convicts was produced at the American this week by Lillyan Shaffner and company. Miss Shaffner is well known locally as a writer and club woman. She played Lora Davis, a blonde, and proved the best actor in her company. She is a blonde of exceptional beauty and fine figure. Cliff Blanchard Nelson did the bell-hop effectively, and Edmond Standish was acceptable as the portly husband.

May Tully in Matthew White's bright and clever little comedy, Stop, Look and Listen, got tremendous applause at the American this week. Her little revelation of emotional acting helped to get it, but she does the rest of the role, a stranded actress, most entertainingly. Adelaide Mason gives a very clear imitation of a foolish country girl, and James Caton is good as the country boy. The Three Dumonds, Italian acrobats, made a big hit with their playing and singing, and the Four Mortons and Cliff Gordon continued in high favor. Ina Clare, impersonator, was pretty and clever.

The new and raging roller skating craze in Great Britain and Ireland is taxing the resources of Chicago to supply the skates. L. M. Richardson, of the Richardson Ball-Bearing Roller Skate Company, of this city, recently received a cable order for 5,000 pairs from Liverpool, and is working his factory force night and day on other orders from England. He will leave for England and the Continent on the "Lusitania" on April 25, and spend the Summer abroad. The roller craze is just developing on the Continent. The hurry orders for the skates are sometimes accompanied by orders for the skating floors, and Mr. Richardson recently shipped five carloads of this flooring to Liverpool. In one of the London rinks patronized by the aristocracy there has been a great display of blue stockings learning to roll on the rollerway. Mr. Richardson's son is an ex-champion roller skater, and is well known to the vaudeville world on two continents. He is now associated with his father in business. In four years the total sales have amounted to $1,000,000, and sales abroad this year will reach $250,000.

Ted Woodruff, of this city, will start a season of stock at the Arcade Theatre, Kankakee, next week, with Piney Ridge as the opening bill.

The Minister's Son proved one of the best bills of the season at the People's this week, judging from the eager applause of the audience. Its good and plentiful admixture of comedy was fully appreciated and its strong heart interest was most gratefully received. Marie Nelson found Rose Ray a typical lead, but with her personality and talent it became especially appealing. The peculiar character of Simon Ray, quiet but dominant, was sketched very cleverly by Rodney Ranous, and in many instances admirably filled out. It was always strong, earnest and sympathetic. Thomas Swift, whose popularity as a comedian always gets him a special reception, played Ward Sim a well poised, finished manner, making the most of its comedy points. Isabelle Randolph as Polly again showed her talent for making comedy parts bright without too much assumption. Leslie Morosco was good as Anderson, and Edgar Murray deserves especial credit for the good production.

The bills next week: Grand Opera House, A Gentleman from Mississippi; Garrick, De Wolf Hopper; Studebaker, Cameo Kirby, with Dustin Farnum; Chicago Opera House, Mary Jane's Pa, with Henry Dixey; Illinois, The Traveling Salesman; McVicker's, The Slim Princess; Colonial, The Merry Widow; Powers', The Family; Princess, The Boys and the Girl; Great Northern, The Aviator; La Salle, The Golden Girl; Princess, The Prince of To-night; Whitney, The Boy and the Girl; Criterion, The Girl from Rector's; College, International, The Girl from Rector's; College, Theatre; People's, Her Father's Sin; Marlowe, A Stubborn Cinderella; National, The Candy Kid, Rush Township Match; National, The Candy Kid, Rush Township Match; Empress, The Prince Chap; Bijou, Monte Cristo; Alhambra, The Prince Chap; Bijou, Monte Cristo; Alhambra, Shadows of a Great City.

With the closing of the Little Nemo company at the end of the run in this city the company scattered. Gabriel and Al. Lamar went to Mexico on a hunting trip. They will go from Mexico to the Gabriel stock farm in Rhode Island. Madeline Marshall went to Albert Lea, Minn., to visit her mother. Collins and Hart will start in vaudeville here May 2. Pauline Perry will go to Denver to visit her parents before joining Richard Carle's Mighty Gaiety company here. Billy B. Van and Rose Beaumont will go to their 500-acre maple sugar ranch in Vermont. Almon Ehlitch and her mother will go to Los Angeles and Sidney Shorden will spend the Summer along the Atlantic beach.

A son of Mrs. Patrick Campbell, Alan Patrick Campbell, came to Chicago last week to be married April 20 to Miss Helen Bull, a young society woman of this city, at the country home of her family near Quincy, Ill. Newspaper stories have say the marriage was set for a year hence, but were advanced in deference to Mr. Campbell and his plans for the immediate future. It is also said that he recently suffered heavy financial losses, and that his mother would not loosen the family purse-strings. Miss Bull is wealthy.

Joseph Medill Patterson, author of A Little Brother of the Rich, is busy here staging a new playlet from his own pen, called Dope. It deals with an incident of the cocaine traffic here. He is acting as his own stage manager. The play is to be produced in New York at the New Theatre.

A special production of Romeo and Juliet is announced by Manager Sam Gerson for the Bush Temple week after next.

Treasurer Burt L. Perry, of the Illinois, has a pair of crutches left by a man who was hardly able to walk when he went in to see The Traveling Salesman, but forgot about them going out and has never been back for them.

Ralph Kettering's new production of Fatty Felix, with numerous new songs, is faring well in nearby cities. Harry Hirsch plays the title-role popularly, with a number of good specialties, and Cora Morey, formerly of the La Salle, sings the prima donna music well. In the company are Marguerite Martin, Rose Le Mar, Caroline Vesey, Ella de Grasse, Marion Mason, Jane Park, Grace Cameron, Flora Lenagrue, Grace La Piere, Fred Moore, and William Mack. W. R. Gorsell is musical director.

OTIS COLBURN.

BOSTON

David Warfield—Marie Cahill—In the Stock Houses—Notes.

BOSTON, April 24.—There will be few changes of bills in Boston next week, for nearly all the plays now holding the stage will run over for a longer engagement. An exception will be made at the Majestic, although the star continues the same, and David Warfield will revive The Music Master for its third Boston presentation, and to conclude the engagement here. A Grand Army Man will go to the storehouse and will not be acted again by Mr. Warfield, as all the remaining engagements of his present tour will be devoted to The Music Master.

Marie Cahill will start on her second week of her engagement of three at the Hollis. The Boys and Betty is in many respects the jolliest of the musical comedies that she has brought here, and it is making a big hit. Eugene Cowles and Hallett are among the leaders in the company who aid Miss Cahill in best work.

James Forbes wrote the scenario of The Traveling Salesman in Boston, and now the comedy has made the biggest sort of a hit at the Park, packing it at every performance, just as The Chorus Lady did last Spring. Mark Smith is a lively commercial traveler and Rosalind Coghlan shares the honors with him.

Next week will be the last of Follies of 1908, not only of its engagement here, but also of its tour, as the preparations are now in order for the new revue in New York. The chief changes that have been made have been in the burlesque of The Real Kiss, a new song by Jack Norworth, and the corkscrew dance for Mlle. Dazie and William Schrode.

A change has been made in the plans at the Boston, and Via Wireless will cut its stay here short, the coming week being the last of the engagement. Georgia Drew Mandam has been one of the special favorites of the company, which is one of the best in melodrama here in a long time. The new attraction to come is Jr Chauncey Olcott in his new Irish play, Ragged Robin.

A Runaway Girl is proving just as popular at the Castle Square as The Circus Girl did and it would look as if John Craig and his players would confine themselves to musical comedy for some time to come. Mary Young, Donald Meek and the other favorites of the stock company do well in the new lines of work, and Louise Le Baron is a valuable addition.

The stock company at the Boylston Square will make a decided change in their play next week and from The Octoroon they will go to The Little Church Around the Corner.

Black Beauty will have its first Boston presentation at the Grand Opera House next week, and it will be an event decidedly out of the ordinary to have this piece, which is devoted entirely to the teachings of humane care to animals, to be given at the house, which has been almost exclusively devoted to melodrama.

The Servant in the House will enter upon its fifth week in Boston at the Tremont next week, and will soon have a rank among the notably long runs of the season. The splendid work of Edith Wynne Matthison, Tyrone Power, and Walter Hampden makes the production one of the most conspicuous ones of the entire year.

The Globe was the first of the regular houses to close its season, but it has not shut its doors and the innovation of moving pictures and vaudeville at prices lower than popular ones serves to bring out a large attendance, and the experiment promises to continue all the Summer.

Two headliners at different vaudeville theatres next week will be stars, who have been here at the head of their own companies earlier in the present season. They are Andrew Mack at Keith's and Eddie Foy at the Orpheum, each at the foremost position in a strong specialty bill.

The Palace closes its regular season to-night, and hereafter it will be devoted to pictures and vaudeville. The other burlesque houses will remain open with these attractions: Columbia, The Yankee Doodle Girls; Gaiety, The Ben Ten Burlesquers; Howard Athenaeum, Morning, Noon and Night. Double variety bills will be given at Austin and Stone's and changed programme will be in order in all the moving picture houses.

The Eden Musee has closed its doors after a long career, devoted to figures and groups, supplemented at the end by moving pictures.

Winthrop Ames, the director of the New Theatre in New York, has returned from his trip to Europe in the interests of that institution, and has been on a short visit to relatives and friends in this city.

Whenever it may be necessary to put on a new change of musical comedy at the Castle Square the work will be Pinafore, but there will be no necessity for same time to come.

Two college boy productions of marked merit saw the footlights this week. The Highflier of the Pi Eta Society of Harvard at Jordan Hall, and That Pill Grimm by the Tech. boys at the Hollis. Still another amateur production of decided merit was In Old New England, given by the Central Club of Somerville for four evenings. It was by Dadmun and Ryder, and it showed the adventures of a group of bayseed comedians organized into a show by Ned Frohman, a traveling manager, and taken to the West to the land of highwaymen. F. W. Parker was by all odds the funniest of all the comedians and made a great hit.

H. Price Webber and his Boston Comedy company are finishing their tour of Maine, and will now go through a section of Canada, returning by way of New Hampshire. The season has been a marked success in every way.

Edith Wynne Matthison, leading woman of The Servant in the House, at the Tremont Theatre, has accepted an invitation from the faculty of Wellesley University to give readings from Shakespeare on April 26. She will do scenes from Romeo and Juliet, Twelfth Night, Hamlet, Much Ado About Nothing, The Tempest, and Henry VIII.

Lina Abarbanell, who sang the title-role of The Merry Widow here, in the guest of Amy Lowell at her home, the fireworks, in Brookline, but she soon leaves for a five weeks' engagement in Chicago, after which she will go to Europe for the Summer.

Lillian Lawrence, formerly the leading woman at the Castle Square, and the most popular of them all, has been visiting friends in this city.

H. T. Parker, the dramatic critic of the "Transcript," gave an address on "The Drama and the Public" at the meeting of the New England Women's Press Association at the Vendome this week.

A delicate tribute to the memory of Frederic R. Comer, for twenty-three years assistant manager of the Boston Symphony Orchestra, was given at the rehearsal and concert, when the funeral march from Beethoven's Eroica Symphony was played.

Work has been started on the Washington, the new moving picture and vaudeville house, which will be opened in the early Fall. The house is being built by the Robert H. Brigham estate for James Donaldson, the millinerine showman, and the plans are by Arthur H. Vinal, who designed the Globe. The chief feature of the exterior will be the electrical illumination, showing Washington crossing the Delaware. The location is at the corner of Washington and Kneland streets.

The performance at the Hollis on Monday will be for the benefit of the box-office men—Vincent T. Pettengill, Thomas F. Joyce, and Henry Taylor—and a week later A Stubborn Cinderella will begin its stay at the Colonial with a benefit for James R. Ewes and Frank Cauley.

A petition is being circulated at the South End to protest against having a circus this Summer at the Park Square site at the rear of the People's Temple. It will go to Mayor Hibbard.

JAY BENTON.

PHILADELPHIA

The Candy Shop—Miss Bates—The Catspaw Much Improved.

PHILADELPHIA, April 24.—Three plays new to this city and two others that have been here before, but not within here specially overtaken in the meantime, opened here last Monday night to fair business, conditioned the weather. It is fortunate The Devil did not open this week instead of last week, else theatregoers might have held that his satanic majesty had brought his own weather with him. It was hot—something like 94 degrees at one time—and it probably tended to keep attendance down at the various theatres. The new plays were The Candy Shop, A Stubborn Cinderella, and The Fighting Hope; the old ones revivified, The Wolf and The Catspaw (formerly known as The Pride).

The Fighting Hope opened at the Lyric, with Blanche Bates in the leading role. Its reception was only fairly hearty, as it was apparent that the author, William J. Hurlbut, had made an effort to sustain dramatic interest by the modes of tense situations. Plausibility is continually sacrificed for mere theatric effect, with the result that the heroine, instead of presenting the picture of a woman at bay, becomes a creature much favored by circumstances, obviously at the playwright's orderings. While fault is found with the construction of the play, a very different verdict is rendered in the case of its players—five in number, headed by Miss Bates. A better fitting cast could not have been selected. The Fighting Hope remains next week.

The Garrick presented The Candy Shop, a musical farce, which has been prepared especially for a Summer run on Broadway. George V. Hobart is responsible for the libretto, while the lyrics and music were written by John L. Golden. A fine tooth comb could hardly catch a thread of the plot. But plots are not needed to carry a Summer entertainment to success, and if The Candy Shop does not meet Broadway's approval it will not be for any lack of extravagance in cast, costumes, stage settings or the size and beauty of the chorus. It has all of these, and some music that is bright and sparkling, so much so, indeed, that several of the numbers are already being whistled on the street; in a few weeks we expect to hear them played by the hand pianos. The Candy Shop may be said to be a jockey-pokey of vaudeville acts, with songs, dances and other familiar musical farce features, including the pony ballet and show girls, interwoven in a meaningless but pleasing manner. Many members of the cast are recent graduates from the regular vaudeville stage, including prominently Maude Fulton and William Rock. Louis Dresser, and Mrs. Annie Yeamans. The latter was given an ovation on the opening night, and every night since this good old lady of the stage has been most cordially received, as she deserved to be. Although seventy-two years of age, Mrs. Yeamans looks much younger and is as active as she was many years ago. To the efforts of Miss Fulton much of the success of The Candy Shop is due. She is on the stage most of the time, and her merrymaking is infectious. She has a very fetching love song duet with Louis Gaze, which is one of the farce's most popular songs. Louis Dresser has little to do in the first act, but in the second she is given more opportunity and does it well. Frank Lalor and William Rock are good fun-makers, and Florence Roberts as a raving thespianist gives a ludicrous turn to events. Others in the cast are Charles Angelo, Ellen Mitford, Malcolm Williams, Eva Francis, Klinkie Higgins, Edmund Lawrence, and Mlle. Bayo, who does a remarkably good pas seul as a special feature.

A Stubborn Cinderella, which was fully reviewed in THE MIRROR on Feb. 6 last, was this week's attraction at the Chestnut Street Opera House. The cast is practically unchanged, and contains a number of Philadelphia favorites, among whom may be mentioned Jack Barrymore, Sallie Fisher, Alice Dovey, James C. Marlowe and Bobby Burry, who has succeeded Robert Harrington as Hipster. Their reception has been a hearty one and well deserved. They work hard to make up such shortcomings as are found in A Stubborn Cinderella, and their efforts have been generally successful. It remains another week. Monday evening Messrs. Nixon and Zimmerman will tender a benefit to R. Cholmeley-Jones, who has been their press representative for the past seventeen years.

The Adelphi's offering this week is The Wolf, by Eugene Walter. It has been greatly improved since it was produced here earlier in the season, a fact that has not been lost sight of by the audience. The principal change in the cast is that of Frances Ring in place of Ida Conquest. Walter Hale gives a most creditable performance of the heavy part of William McDonald, while Charles B. Hanel is capable as the hard-hearted Scotch father. William Courtenay was most satisfactory as Jules Bandolon, as were Sheridan Block as D'Attalo Le Grand, and Jack Donovan as George Huntley. Next week, The Wolf.

The Catspaw is drawing well at the Walnut. There is a noticeable improvement in the piece. Mr. Golden has given every detail of the production individual thought and care, and has selected a most competent and well-balanced company, the cast including Bunnett Corrigan, Ethel Clifton, Wilmer Milnes, Margaret Bourne, William Humphreys, and others. The piece is well staged. It remains another week.

Three Twins is still doing a good business at the Forrest, and will remain there for the present.

Mrs. Leslie Carter's engagement in Kassa at the Broad comes to an end to-morrow evening. On Monday evening next the Mask and Wig Club of the University of Pennsylvania will give a special extra performance of Merely a Monarch.

The vaudeville bill at the Grand Opera House this week introduces some pleasing acts, including the Six Corellis, acrobats; Rastinai Brothers, vocalists and instrumentalists; Lottie Dwyer and company, singers and dancers; Fisher and Fisher, novelty bicycle act; Norris and Wiley, song and dance team, and new moving pictures.

The bill at the Liberty Auditorium is headed by Serengali, the "hypnotist."

While the bill at Keith's this week lacks variety, it nevertheless made a pleasant and enjoyable entertainment. Charley Kenna is his specialties. The Yankee Faker, scored a decided hit, keeping the audience in a roar of laughter. T. Roy Barnes and Bessie Crawford presented The Fixer and the Prima Donna. The Morning After, a playette by Willie Steel, with Valerie Bergere as the leading participating star, was the headline feature. Miss Bergere had capable support, the result being that the little comedy was most heartily enjoyed. The playette is well constructed, combining a vein of comedy with a lot of pathos. Joyland, a fun Schiller scenic dancing skit, was a large share of plaudits. It was charmingly presented by Clara Belle Jerome, William Seymour, and an agile chorus of eight plump girls. Raymond and Caverly had a line of chatter that elicited considerable merriment. Mabelle Adams rendered several artistic selections on the violin. The Four Harveys, wire walkers, gave a clever act. Others on the bill were: Frank J. Conroy, George Le Maire and company in A Kiss for a Night; Marcillus in A Puzzle in Black and White. Some good moving pictures were given.

The Orpheum Players at the Chestnut Street Theatre gave a most artistic interpretation of Thelma, Marie Corelli's romance. Marion Barney was seen as Thelma, and gave a finished performance, as did behind the entire cast, which included George D. Parker, Helen Belmer, Peter Lang, Percy Winter, Louise Randolph, Helen Porter, and others. The piece was well staged. Next week, The Warrens of Virginia.

The burlesque houses played to a good business during the week. The Brigadiers were at the Trocadero, the Rose Hill Folly company held forth at the Gayety, Pat White and His Gaiety Girls filled the Bijou, and the Casino had The World Beaters, who renewed their former success here.

Black Beauty, a play with a racing flavor, held forth at the National, appearing to fair-sized audiences. A race is one of the "thrillers." The cast was headed by the author, Neil Twomey. Next week, The Kentuckian.

Tuesday's matinee of Thelma marked the one thousandth performance of the Orpheum Players at the Chestnut Street Theatre. Manager Grant Laferty was almost overcome by the extent and sincerity of the congratulations that were showered upon him. The outlook was none too bright when a year ago last September the Orpheum Players made their formal bow to a Philadelphia audience. Failure was freely predicted, but Manager Laferty went ahead with his plans, gave to Philadelphia the best stock company it has had since the days of the late Mrs. John Drew at the old Arch Street Theatre, was careful and up to date in the selection of his plays, and then produced them in a manner that has been the wonder of the town. According to capacity, there is no theatre in the city that has made more money than the Chestnut Street Theatre since Mr. Laferty became its business manager, and to-day he has a clientele that is large and friendly.

William Ingersoll and Marion Barney have signed contracts to remain all of next year with the Orpheum Stock company.

Moving picture and vaudeville houses have had another big week, the Liberty, Park, Unique, Grand and Lubin's Palace all playing to capacity. Their bills were varied and above the average in merit.

The Broad ends its season to-night (Saturday).

Alfred E. Aarons will present a Summer attraction at the Walnut, beginning May 3. The attraction will be The Girl from Yama, a new version of The Yama. It is now being rehearsed.

The Four Huntings are doing a good business at the Girard in their farce, The Pool House. Next week, Buster Brown.

Joseph Hortis reopened the Eleventh Street Opera House last Monday, presenting A Wandering Musician. Business was fair. It will continue next week.

JAMES D. BLADE.

WASHINGTON

Notes—Operatic and Dramatic Stock Companies—General News.

WASHINGTON, April 24.—Grace Van Studdiford in a press conference in The Golden Butterfly in the New National Theatre offering commencing next Monday. This concludes the regular season at this house. Monday week the Spring and Summer season of the Lyceum Opera company commences with Robin Hood. Other operas to follow consecutively are Bonnie, The Bird of Paradise, Princess Chic, A Chinese Honeymoon, The Sultan of Sulu, Queen of the Jamboree, Piff, Paff, Pouf, and The Mayor of Tokio.

For the concluding week of the season at the Columbia Theatre Weedon and Manner present next Monday an American play in four acts, entitled The Whirlwind, by Maximilian Foster, a resident of New York of to-day. The cast will include Katherine Grey, Dorothy Dore, Alma Hunter, Charles Waldron, Joseph Mester, William McVay, Austin Webb, and Robert Tansey. Monday, May 3, will be the commencement of the Spring and Summer stock season of the Belasco Stock company, the opening bill will be The Three of Us.

E. H. Sothern will be the attraction at the Belasco Theatre commencing next Monday, operating during the engagement in Richelieu, If I Were King, Lord Dundreary, and Hamlet. John Mackenzie, who is remembered with Mr. Sothern for their last engagement at the Academy of Music in New York, will appear as Cardinal Richelieu, Claude Melnotte, and Hamlet. Monday, May 3, Lulu Glaser in Lola Montez.

At the Academy of Music commencing Monday Charles B. Hanny presents Walter Wilson in the military drama, A Child of the Regiment.

Chase's bill for next April 26 shows the Brothers Byron company in A Garrison Kids and Its Kidnaps, Wilfred Clarke and company in What Will Happen Next, Harlan Knight and company in The Chalk Line, Lawrence Crane and company in The Dan of Mystery, the Five Musical Avolos, De Lisle, and Ryan and White.

The bill at the Gayety is Fred Irwin's Majestics, at the Lyceum Hughey Kernan's Washington Society Girls.

James W. Morrisey is here arranging for an entertainment to be given in the large ballroom of the Arlington Hotel, May 1, when will be given a programme of grand opera and vaudeville to aid in the erection of a monument in Central Park, New York, to perpetuate the memory and art of Joseph Jefferson. The singers include Julia Allen, soprano; William Carleton, baritone; John Dunsmore, bass, and George Chase, tenor. The vaudeville programme will be rendered by some of the most popular acts from Hammerstein's and the Fifth Avenue Theatre, New York. The performance is to conclude with the final act of Rip Van Winkle. The Arlington ballroom has been donated for the purpose by Manager Peter Taylor, Jr. Twenty private boxes will be constructed for the occasion. The Board of Directors for the project, many of whom have signified their intention to be present, are: Andrew Carnegie, W. Bourke Cockran, Lord P. Horton, Cornelius N. Bliss, Sir Charles Wyndham, William H. Crosby, John D. Crimmins, William C. Muschenheim, Frederick Townsend Martin, Rhea D. Jordan, M. Barr Wright, Mason Mitchell, David Belasco, Thomas M. O'Neill, Charles J. Coogan, J. E. Martin, Harrison Grey Fiske, Delancey Nicoll, Chester S. Lord, Charles B. Burnham, Henry Miller, M. C. Goodwin, De Wolf Hopper, Henry E. Dixey, and Otis Skinner. The Auxiliary Committee consists of Miss Terry, Margaret Anglin, and Viola Allen. Mr. Morrisey's exclusive authority for the performance is as follows: "James W. Morrisey, My dear Mr. Morrisey: In reference to your subscriptions for a monument to my father, Joseph Jefferson, to be erected in New York, you have my heartfelt consent to raise the funds as your judgment dictates. Faithfully yours, C. B. Jefferson."

The Kneisel Quartette, composed of Franz Kneisel, Julius Roehlgen, Louis Svecenski, and William Willeke, assisted by Courtland Palmer, gave a musicale at the legation of the Netherlands Wednesday afternoon, April 21.

The Ringling Brothers' Circus will exhibit in Washington, May 10 and 11.

JOHN T. WARDE.

CINCINNATI

Mrs. Fiske—The Thief—Wine, Woman and Song Closes Abruptly.

CINCINNATI, April 24.—The Thief, presented by one of the best companies seen here in a long while, is closing an excellent week's business at the Grand. At the other theatres the attendance has not been above the average.

The brightest promise of the coming season is held out in Mrs. Fiske's engagement at the Lyric next week in Salvation Nell. As is always the case in her engagements, great interest is manifested in the heavy advance sale of seats. The Miss Magoo, which follows, will probably close the season.

Brewster's Millions, with Edward Abeles heading a large cast, is to be the attraction at the Grand. It is the play's first presentation here, and the indications point to a satisfactory week.

The Walnut has been dark since Monday. Wine, Woman and Song having closed abruptly owing to non-payment of salaries after three performances. George M. Cohan's Little Johnny Jones opens to-morrow for a week.

The closing bill of the Fairgreath Stock company at the Olympic is announced to be a grand revival of Twelfth Night, upon which much time and labor have been spent. The usual farewell formalities will take place and add a special touch of interest. During the Summer the house will be thoroughly overhauled and a number of improvements made.

Maggie Cline will head the new bill at the Columbia and, according to advance announcements, others who will appear are Roberts, Hayes and Roberts, Bobby North, Ida Russell and Grace Church, Mankin, Signor Travato, and La Veen Cross and company.

The final appearance of the German Company will be at the Grand to-morrow night in Johann Strauss' The Gypsy Baron, and a full house is anticipated.

The Robinson, Hauck's, Lyceum and Auditorium are all announcing the usual new bills both in vaudeville and pictures, and anticipate the customary large attendance.

The Ducklings, which made a decided hit at People's earlier in the season, will return for another week, opening to-morrow. The Hastings Show, which has never been seen here, is to be the attraction at the Standard.

H. A. SUTTON.

PITTSBURGH

Mrs. Fiske—Polly of the Circus—The Honeymooners—Grand Opera.

PITTSBURGH, April 24.—Mrs. Fiske and her exceptionally fine company in Salvation Nell has drawn very large audiences all the week at the Duquesne, and there has not been a more interesting production seen in this city during the season. In short, too much praise could not be given it. The coming week the American English Opera company will sing Madame Butterfly at this house, and the advance sale of seats augurs well for the engagement.

At the Nixon Polly of the Circus proved to be an excellent attraction, and deserved filled houses, whereas the attendance did not average very large. Mabel Taliaferro was delightfully charming as Polly, and completely won the hearts of the audiences, which gave strong evidence of the pleasure afforded them. The Metropolitan Opera House company will be heard in Faust on next Monday night; Tannhauser the following night, and Wednesday afternoon Madame Butterfly, and Aida in the evening. Madame Kenny Lipsky and company of Yiddish players are booked for the two following nights, and on Saturday the Mask and Wig Club of the University of Pennsylvania will hold forth. William Collier in The Patriot is underlined.

The Honeymooners will be the attraction at the Alvin next week, and Monday night has been selected for the annual benefit of Business Manager Merrill and Treasurer James Deacon, when the house will be filled. The Clansman for the following week.

Hal Reid's The Kentuckian proved to be above the average run of melodramas seen at the Bijou this season, and pleased large audiences during the week. Washburn's Uncle Tom's Cabin will be next week's attraction, and will be followed by The Smart Set, with S. H. Dudley.

The following bill will be offered at the Grand the coming week: McIntyre and Heath in their new skit On Guard; Flying Martins, Smith and Campbell, Hayes and Johnston, Dunedin Troupe, E. F. Hawley and co., Jimmy Lucas, and Captain Jack Crawford; also moving pictures as usual.

Miner's Americans will be at Harry Williams' Academy, and Fred Irwin's Show at the Gayety next week.

Blaney's Empire promises a good bill of vaudeville.

ALBERT S. L. HEWES.

ST. LOUIS

Mary Mannering—Faust Again—The Poynter Players in Barbara Frietchie.

ST. LOUIS, April 24.—De Wolf Hopper is ending a moderately successful engagement at the Olympic in The Pied Piper, and will be succeeded on Monday by Mary Mannering in her new play, The Triumph. Advance reports of the latter are good, and Miss Mannering and the play have been very favorably received in the few cities in which they have appeared since Miss Mannering produced the new piece a few weeks ago.

The Sunset-Johnson fight in moving pictures is the attraction at the Academy.

The Blue Mouse, only a very profitable fortnight's stay at the Garrick to-night, and at to-morrow's matinee Baker in Thyland begins what promises to be a successful engagement.

The Bonfils Popular company at the Imperial to-morrow present Parlors, Pirates, ending to-day a delightful week of The Road to Yesterday.

Rachel Renfrew comes to the Grand in the always popular Frank.

The season at Harris's closes to-night with the performances of Jerry, the Tramp. The house, much improved, will reopen with an important attraction early in August.

Burlesque attractions of good quality are crowding the Standard and the Gayety and at the vaudeville houses, the American and the New Columbia, excellent bills have proved strong magnets.

BALTIMORE

Sothern and Marlowe Together—Frank Daniels—Cole and Johnson.

BALTIMORE, April 24.—E. H. Sothern's engagement at the Academy has been the most important theatrical event of several weeks, and made doubly important by his appearance to-night with Julia Marlowe as co-star. Hamlet was the offering. The reunion of Mr. Sothern and Miss Marlowe was welcomed by one of the largest audiences of the season. Next week Lulu Glaser in Miss Mischief is the Academy's attraction.

Frank Daniels in Hock of Holland has been a good draw at Ford's this week. Next week, Francis Wilson in When Knights Were Bold. On Wednesday afternoon Mr. Wilson will give a special performance of his own play, The Bachelor's Baby.

This week's bill by the Page Stock company at the Auditorium was The Importance of Being Earnest. Next week Willette Kershaw will join the company as leading woman, appearing first in His Excellency the Governor.

Cole and Johnson in The Red Moon have done good business at the Holliday Street this week. Next week, Human Hearts.

Eva Tanguay was headliner at Keith's this week, and others on the bill were Walter Law and company, John McCloskey, Howard and Howard, Four Ouatti Sisters, Watson's Barnyard, and Bimm, Bomm, B-r-r-r.

Fred Irwin's Majesties are at the Gayety this week, with Rice and Barton's Rose Hill company to follow. At the New Monumental are The Avenue Girls, to be followed by Miner's Merry Burlesquers.

JERSEY CITY.

College Play Is a Hit—Season Closing—James Young on Shakespeare.

Brown of Harvard was the magnet at the Majestic Theatre April 19-24, to excellent patronage. James Young as Tom, Catherine Calvert, Alfred G. Pyke, and Bruce Brayton are fine in their respective roles. The settings were good. Robert Edeson in The Call of the North 26-1. Shore Acres 3-8.

The Cherry Blossoms co. at the Bon Ton Theatre 19-24 drew good business. The show is a fair one. The regular season closes here 24 (one week earlier than anticipated). Talking pictures, illustrated songs and a few vaudeville acts will be the Summer programme, commencing 26.

Business at the Academy of Music is as firm as a rock, the same old story every week. A good bill was presented 19-24 by John Frey, tramp monologue; Johnson, the bicycle rider, and a singing act.

Keith-Proctor's Theatre will make no change from illustrated songs and moving pictures. Business big.

The Hudson Theatre (Union Hill) is drawing fine houses. The bill 19-25 consisted of Bert Leslie and co., the Military Octette, W. C. Mack and Mae Phelps, Milt Wood, J. C. Pope and dog, Mr. and Mrs. Allison, and Lester and Shannon. This house may keep open all Summer.

Reeney and Hollis are a hit with the Cherry Blossome co. this season.

The season at the Majestic may end 15 instead of 29.

Richard Wolff, stage-manager of the Bon Ton Theatre, will be on the staff of Charles H. Rueta, the local scenic artist.

James Young, star of the Brown of Harvard co., lectured forenoon 29 at the High School on the Merchant of Venice. The theme of his talk was a defense of Shylock, as urged from the standpoints of law and logic. On afternoon of 23 he spoke to the students of St. Peter's College here on A Rational View of Hamlet. The lectures were much enjoyed.

WALTER G. SMITH.

SALT LAKE CITY.

Ben Greet—Arthur Cunningham Popular—The Stock Companies—Vaudeville.

At the Salt Lake Theatre Ben Greet and the Russian Symphony Orchestra drew fair houses, presenting A Midsummer Night's Dream and The Tempest. The Girl Question April 15-17. Good business. Next attraction, moving pictures of the Burns-Johnson fight.

At the Colonial Arthur Cunningham in his second week presented Shaun Rhue to good business. Harry Beresford in Who's Your Friend week of 18-24.

At the Grand the Walter Arlington Stock co. in On the Stroke of Twelve entire week to fair business. Between acts the Clayson Musical Family and the clever trio of children, Ines, Ody and Helen, gave specialty acts that were pleasing.

At the Bungalow the Willard Mack Stock co., minus Willard Mack, who has been ill and in the hospital, presented La Tosca entire week to fair business. The Lewis and Lake Opera co. will return week of 18, presenting The Telephone Girl.

At the Orpheum Frobel and Ruge, aerial artists; the Piano Trinity, Meakin, Hand and Anderson (a new local act), Sol Goldsmith and Guy Hoops, Cheridah Simpson in songs and pianologue, Thomas H. Ince and Ed. Gillespie in Wise Mike, Nonetta, violinist; Jwan Tschernoff's dog and pony show. Of these, Nonette and Cheridah Simpson were most popular.

The Salt Lake Symphony Orchestra, under Professor John J. McClellan, gave a delightful recital afternoon of Sunday, 18, at the Colonial, to a large and enthusiastic audience of music lovers.

A new and clever playlet was tried out on the Orpheum stage during the week. It is by W. T. Heffron and is entitled Her Wedding Night. It is clever and will make good.

C. E. JOHNSON.

KANSAS CITY.

A Girl at the Helm Arrives—Babes in Toyland Pleases—Vaudeville—Stock Notes.

The Grand had the only new play of the week of April 18-24, A Girl at the Helm. Billy Clifford and Maud Lambert headed a capable co. The Time, the Place and the Girl 25-1.

Babes in Toyland was the Shubert offering 18-24, playing to a most satisfactory week's business. Ignacio Martinetti and Genio Ormond were scoring heavily. The Blue Mouse 25-1.

The Willis Wood had The Clansman 18-24, played to good business. The principal parts were capably handled. Burns-Johnson fight pictures 25-1.

The Never, Never Land, with Helen Grantly and co., was the Orpheum headliner 18-24, scoring a most decided hit. Others were: James and Sadie Leonard and Richard Anderson, Agnes Mahr and co., Three Leightons, W. E. Whittle, Londe and Tully, and Mack and Marcus.

The Woodward Stock played a second week of The College Widow at the Auditorium 18-24 to immense business. The Rose of the Rancho 25-1.

Too Proud to Beg was an excellent offering at the Gillis 18-24, playing to large audiences. Tempest and Sunshine 25-1.

The Bohemian Burlesquers held the boards at the Century 18-24, and were well received by good sized audiences. Shad Link, the wrestler, was a feature offering. Broadway Gaiety Girls 25-1.

The Rialto Revuers played the week of 18-24 at the Majestic to the usual satisfactory business.

Campbell Brothers' Circus played the week of 18-24 in Convention Hall to fair business. A part of the proceeds are to go to the purchase of animals for the Swope Park Zoo.

The Franklin Stock cut on Mixed Pickles at the Elite, Kansas City, Kan., 18-24, playing to good business.

D. KEEDY CAMPBELL.

BUFFALO.

Brewster's Millions—Billie Burke—Vaudeville—Gossip.

Brewster's Millions played a return engagement of three days at the Star 15-17.

Billie Burke in Love Watches pleased with her charming personality and a good co. at the Star 19-21.

Jessie Busley in Beverly of Graustark was well received at the Teck week 18. Miss Busley is a very clever woman, and the play, which is from the pen of George Barr McCutcheon, is interesting.

Lena Rivers packed the Lyric week 19.

Texas Jack thrilled the patrons of the Academy week 18.

Shea's week 19 had The Love Waltz, Harlan Knight, Stuart Barnes, Puku's Hawaiian Trio, Duffy-Redcay Troupe, Bell Brothers, Barry and Wolford, Bara-Carmen Trio, and Kinetograph.

Fay Foster and California Girls were at the Lafayette week 18.

Clark's Runaway Girls, with Battling Nelson, packed the Garden week 19.

Pittsburgh Festival Orchestra were heard here 22, at the Teck.

Great preparations are being made and many promiments secured for the musical festival to be held here the latter part of next month.

When the Cat's Away, a new musical fantasy by A. F. Metille, scored a big hit here 20, featuring William Perrin, formerly of Carr and Perrin. The act has been booked solid.

W. Burt Cartwright is in town. The Academy will be converted into a moving picture house, opening 26, under the management of H. J. Brock.

P. T. O'CONNOR.

OMAHA.

The Clansman—The Orpheum Bill—The Burwood Company.

The Clansman was seen at the Boyd April 15-17. The company was an excellent one, but the piece did not prove so great a drawing card as on previous occasions. A Stubborn Cinderella opened a half week's engagement 18 to one of the largest Sunday night audiences of the season. The leading members of the company are well selected and the chorus large and pleasing. Coming are The Family 25-28, Charles B. Hanford 30-1, The Red Mill 2-3.

At the Orpheum the bill for week of 19 was: The Three Bohemians, Gray and Graham, Jeannette Adler, Frank Nelson and co., the Sisters De Faye, Max Witt and The Naked Truth. The programme was more than usually popular and was well spoken of by the press. For week 25: Charlotte Parry, Jwan Tschernoff, Original Madcaps, Farrell, Taylor and co., Linzy Daly, Surasall and Rasall, Bert and Lottie Walton.

At the Burwood the stock company gave a good presentation of The Cowboy and the Lady, with Mr. Gray as Teddy North, Mr. Todd as Weston and Mr. Ingraham as Quick Foot Jim. Miss Maude Leone as Mrs. Weston as usual was well received. For week of 25: Old Heidelberg.

J. H. RINGWALT.

SPRINGFIELD, MASS.

The Old Homestead Still Welcome—Ethel Barrymore—In Panama—Vaudeville—Burlesque.

The Old Homestead made its annual visit to the Court Square April 16, with William Lawrence as Uncle Josh. Ethel Barrymore was delightful in Lady Frederick 17. Max Rogers, with Joe Kane for his close range conversationalist, gave In Panama to a small audience 19. Madame Kenny Lipsin and co. drew another large Yiddish audience 20 in The Power of Love. The best comic opera entertainment of the season was given 21 in The Golden Butterfly, with Grace Van Studdiford as star. Paul Cazeneuve and the Montreal Dramatic co. gave Faust and La Femme du Peuple in French 22, 23 to fair business. Fritzi Scheff in The Prima Donna 27. Canoe Club Minstrels 30, 1.

The Gilmore had Scribner's Burlesquers 19-21. The Girl Outcast 22-24.

Poli's week 19 had McIntyre and Heath, Edwin Stevens, Devlin and Elwood, Selbini and Grovini, the Ollivotti Troubadours, Hal Merritt, and Pealson, Goldie and Lee.

Jane Burby, of Holyoke, who has closed her season with James K. Hackett, is visiting her sister here, Mrs. M. J. Geran.

EDWIN DWIGHT.

MONTREAL.

The Earl Grey Competition—Light Opera—The Cummings Company—Vaudeville.

The week of 19-24 at His Majesty's was devoted to the Earl Grey competition for musical and dramatic trophy. I shall write of this later on, when the trial is completed and the trophy awarded.

At the Academy for the last week of their engagement the Manhattan Opera co. produced Pirates of Penzance. Taken as a whole, the performance was good and the staging satisfactory.

For the second week of their engagement the Cummings Stock co. presented Northern Lights. Victor Browne, the leading man, who was unable to appear in The Christian through illness, was seen as Swiftwind and was warmly received. George Rosenor, William Carrol, Carol Arden, and Jane Stuart did good work, and Eddie Walton made a charming little Major. Sherlock Holmes 26-3.

The Devil and Tom Walker was the headliner at Bennett's. Others were Charmion, Rogers and McIntosh, Munroe and Mack, Charles F. Semon, Swan and Bambard, Harry Breen, and Laura Bucklev.

Harry Bryant's Extravaganza co., at the Princess this week, is above the average. Bunch Brothers in a tumbling act is a feature of the olio.

The Tiger Lilies were at the Royal with a good bill. The chorus and olio were excellent.

Le Maitre des Forges (The Ironmaster) was the bill at the National. It is given by the stock co. in an artistic manner.

W. A. TREMAYNE.

LOUISVILLE.

The Man Who Stood Still—A Strong Play—Vaudeville—Burlesque—The Park Season.

For week of April 19, the attraction at Macauley's was the strong play, The Man Who Stood Still, with Louis Mann in the leading role, ably assisted by a good co. Business was good. The Boston Grand Opera co. in Il Trovatore, Rigoletto, Faust and Lucia di Lammermoor 26-27. The principals are Madame Judith Francini, Lois Paschal, Cora Hayden, Grecca Riel, Freda Corrison, Madame Alvino, and Signors Pedro Gherardi, Gordon White, Achille Alberti, Daniel Cantori, John McDonald, and Henry Olds.

The bill at the Mary Anderson for week of 18 was Julie Herne and co. in A Modern Cinderella; La Veen, Cross and co., Morrow Schellberg and co., Joe Cook and Brother, Signor Trovato, Colby and May, Sam Stern and De Haven Sextette, with Sidney Gibson in The Understudy.

The attraction at the Avenue week of 18 was Leonard and Hamilton, Earl Sisters, Blanchard and Foster, and Three Olivers and pictures. Business was good.

The Ducklings were the drawing cards at the Buckingham for week 18. This week, The Wise Guy and the Jolly Girls.

The season of 1909 at Fontaine Ferry Park will open 2. Tony Landenwich will again be in managerial charge. E. D. Prewitt will be in charge of the vaudeville entertainments offered in the Pavilion.

LOUIS D. CLARKE.

COLUMBUS.

Moving Pictures at Prosser's—The "Merry Widow"—Stock—News—New Theatre Rumors.

Manager Prosser, of Keith's, has his Summer plans arranged, and the Gay Street playhouse will furnish moving pictures, and only those of a comical or educational nature.

Alice Lloyd was the headliner for the closing week at Keith's, which is April 26. Business has been uniformly good for the season.

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Wine, Woman and Song, with Bonita, which was booked here for 28, closed in Cincinnati, and since this attraction was to close the house for the Winter season, another booking will be substituted. The Smart Set is booked for three days 26 at the High Street Theatre.

At the Great Southern The Merry Widow 21 drew capacity business, and The Red Mill is booked for 28, with Montgomery and Stone. Moving pictures are also to prevail at this house for the Summer.

In the Palace of the King was presented at the Colonial 19 and the production was satisfactory. Miss Gray and Mr. Green, Edwin Evans, and George Castleberry shared the honors. Merely Mary Ann 26.

The American Luna Dome Co., of Louisville, is looking about for a site in Columbus for a Summer vaudeville theatre, booking the William Morris attractions. It is said that a deal has already been closed for a site and that shortly the building will be erected.

JOSEPH R. HAGUE.

DENVER.

Musical Comedy—Melodrama—Two Excellent Concerts—Vaudeville.

The Octoroon was admirably presented at the Curtis by Walter Armin and his co. Lena Rivers follows.

The Burgomaster played two performances Sunday at the Broadway to good patronage, though the co. had been here twice before this season. Harry Hermsen, Leo Kendall, the Lockhart Sisters, and Marie Grandpre were favorites.

Two fine concerts were given at the Auditorium. On April 12 Olive Fremstad appeared before an enthusiastic audience and on 16 Mischa Elman added to the splendid impression he made here a few weeks ago. The Broadway will reopen 10 with John Drew.

An anticipated pleasure is the engagement of Mrs. Fiske at the Curtis some time in May.

The Tabor offers The Man from Mars 18-24. The Girl Question 25-1.

The Orpheum had a good bill, which included the Ellis-Nowlan Troupe, Cheridah Simpson, Albert L. Pallatin and William Feran, Nonette, Goldsmith and Hoppe, Frobel and Ruge.

At the Crystal were the Four Hanlons, Ladell and Brown, Abbott and Clayne, Deronda and Green, Burhart and Williams.

MARY ALMIRE BELL.

DISCUSSING MUSICAL MATTERS.

How Music Is Popularized—Tendency of Popular Music Is Upward.

How Songs Become Popular.

A question which has long perplexed the mind of many a publisher and composer is, what makes certain songs and music popular, and their demand so great? The chief answer is their simplicity; their easy, simple, though catchy melody, and which originated in the actual inspiration of the composer; a melody which is easy to sing, within the natural compass of the human voice; that which can be easily whistled by the average small boy, and, lastly, with fitting words to the melody. Successful music must also be different from any that has preceded it. Just as sure as a musical publication has become popular, you will notice that an imitative piece shortly follows, but the latter generally finds a very poor sale. This is especially noticeable in the well-known inspired song, "The Holy City," which has a score of imitations—mere adulterations—claiming to be "improvements," "perfects," etc., but, being uninspired, are really an insult to the original composition, as well as to Mr. Adams, its author. I can cite many more such instances which this brief article will not permit.

It is not necessarily those who are in the high or advanced classics who are capable of producing the most attractive music; it usually comes from the brain of one "naturally musical,"—wholly through inspiration. Such a composer as Claude Weber seems to be a type of this latter class of composers, who absolutely defies imitation.

The highest circulation, to my knowledge, of any one song, is known as "Rose Lee," which in five editions exhausted two million three hundred thousand (2,300,000) copies. Four editions of the great "Caroline" song, five editions of "Take Me Back to Dixie," and "Belle of Broadway," have been insufficient to meet the demand. Although but three editions of "Cottage by the Lake" have been issued, yet its sale reached nearly 300,000 in a short time after publication. Such songs as these, however, are destined to live forever. A police officer recently asked the author: "William, how can I easily make a big pile of money? I'm tired of this monotonous job." Knowing him to be naturally musical, as well as a fine singer, I told him if he had a musical talent to try composing some new songs and music and become a publisher. "How much could I make out of it?" he asked. I simply told him if he could compose a song that would guarantee a sale of one million copies he would surely realize $50,000 for his efforts. I am not positive, yet not at all surprised, if he is trying it.

Some composers of very fine music are very unfortunate in remuneration for their work, among whom may be mentioned Sir Arthur Sullivan, who missed a fortune on "The Lost Chord," and Mrs. Hall, composer of "My Tennessee," also swindled by unscrupulous publishers.

The plantation song known as "My Alabama Belle" will possibly reach the "million mark." It being very melodious and exceedingly catchy; but, as above stated, success results chiefly in the simplicity and originality of any musical composition.

W. H. BROWN.

MEDFORD, MASS.

The Upward Tendency of Modern Music.

A great educator has recently declared that the American people are developing mentally at a remarkable rate. They are broadening out in all educational branches, and are becoming a body of thinkers, despite the cry of the yellow journals.

If we are to judge from things musical, this is indeed a fact, for in no other branch has there been so strong a tendency toward a higher plane than in the musical world.

What has caused this change? Let us pause and consider the cause of this decided improvement in the public's taste for things musical.

Four years ago, when the common variety of musical trash was at its height, two young writers entered the field. Every publisher to whom they offered their compositions turned them down, coldly declaring in every case that they were too high class—that they were over the heads of the general public.

At last M. Witmark and Sons accepted one of their songs, and, thus encouraged, the composer sang it at an entertainment of one of the well known clubs of New York. It was an instantaneous success. He was encored repeatedly, and the news of the new "hit" spread like wildfire. To-day it is the biggest seller of recent years. That composer was Ernest R. Ball, and the song, the now famous "Love Me and the World is Mine." It was the beginning of the crusade against the old style of sentimental twaddle, as embodied in the popular lyric, and from its very beginning it marked the downfall of the mediocre composition and the rise of the higher class.

Since then M. Witmark and Sons, with the co-operation of a staff of high-class lyric writers and composers, including such well-known people as Victor Herbert, Gustav Luders, Cora Bruns, Ernest R. Ball, Karl Hoschna, Manuel Klein, Herbert Spencer, Henry Blossom, George Ade, Frank Pixley, Glen MacDonough, Vieta Jan Brown, George Graff, Jr., Dave Reed, Otto Hauerbach, have worked earnestly and successfully for the elevation of music, and to-day other publishers, realizing the success as embodied in the high-class composition, have striven along similar lines, so that now we seldom hear any of the old time "spielers," such as Jimmie and Lil were wont to sing on their midsummer excursions to the beach or at the public balls in the city.

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NOTES OF VARIOUS ACTIVITIES.

At the various theatrical clubs and hotels one of the most popular whiskies is Hunter Rye.

Players visiting Harrisburg, Pa., will find themselves warmly welcomed and made extremely comfortable at the Columbus Hotel. Maurice E. Rose is the proprietor.

George H. Brennan has announced the release for stock production of The Traitor, the sequel by Channing Pollock and Thomas Dixon, Jr., to The Clansman.

The Nancy Boyer company and the American Stock company have had remarkably successful seasons, and Harry A. March, their manager, is laying plans calling for even more extensive operations for next season.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—GRAND (Jack Young, mgr.): Louis Mann in The Man Who Stood Still April 13; excellent performance; pleased large house. The Ben Greet Players in Hamlet 15; satisfied moderate business. Vaudeville 19-24.——MAJESTIC (W. K. Couch, mgr.): 13-17 the Bimbos, Dorothy Dayne, Herbert Lennon, Schrode and Mulvey, Keifer and Kline, Modena and Gardner satisfied good business. Vaudeville 19-24.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Elks' Minstrels April 23, 24 (local); direction of Miller and Dreaper.——LYRIC (Nembrik Brothers, mgrs.): Headed by a first-class bill, the Lyric opened their Summer season with light vaudeville and moving pictures, with Fonda, Dell and Fonda, Celia Ralston, Bill Jones, Lyricgraph 19-24; excellent, to good business.

TROY.—FOLMER'S (Elks lessees; W. L. Davids, mgr.): Dandy Dixie Minstrels April 13; performance and business fair. John B. Wills Musical Comedy co. week 3.

SELMA.—ACADEMY (William Wilby, lessee and mgr.): Louis Mann April 14; good business; one of the best attractions seen here in years. Ellen Beach Yaw 27.

ARKANSAS.

JONESBORO.—EMPIRE (J. J. Sinclair, mgr.): Jonesboro Concert Band April 20. The Missouri Girl 22.——OLYMPIC AIR GARDEN (J. J. Sinclair, mgr.): North Brothers Repertoire co. 19-22. Beggar Prince Opera co. week 24. Rose Stock co. week 31.——ITEMS: The Olympic Air Garden will be the finest and most complete Airdome of the South. Manager Sinclair has engaged the Chicago Ladies' Orchestra and will open May 10. The structure, nearing completion, has pressed brick front and large dressing-rooms and stage. Proscenium, 25 x 30; depth, 30 feet; height to gridiron, 50 feet. Bookings are open to the better class of stock and musical comedies.—The Oldsman Trio, instrumentalists, have been engaged by Bleich and Mack and are playing at the Grand.

PINE BLUFF.—ELKS' (Clarence Philpot, lessee; W. R. Withelt, mgr.): Lew Dockstader's Minstrels April 16; capacity, pleased. Regular season closed, but vaudeville will be the feature at this theatre through the Summer, with Manager Withelt at the helm. Mr. and Mrs. Edward De Cowin and co. in Mr. Bad Boy from Nevada, Cameron and Toledo in grotto scene from opera of Faust, and moving pictures drew packed houses week 12-17. Cora Williams, Albert H. Busby, Carney and Brother, and Perry and Bowers week 19-24.——THEATORIUM (E. O. Haney, mgr.): The Grace Golden co., consisting of seven girls who were amateurish, drew capacity house 12-17. Moving pictures are also featured.

LITTLE ROCK.—MAJESTIC (Saul S. Harris, mgr.): April 19-24: Roy Whitehead and Flo Grierson, Fred Warren and Al Blanchard, George A. Beane and co., Murray Hill and Yap Center Police Force, the Mascagnis, La Petite Laurie, Carr Trio, and Majestograph pleased good houses.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Kolb and Dill in Lonesome Town April 12-18; performance and business very satisfactory. Dan Sully 19-24. Otis Skinner 26-28.——LIBERTY: Bishop's Players presented Caught in the Rain 12-18; fine production; average attendance. Salomy Jane 19-25.——ORPHEUM (John Ebey, mgr.): Tom Nawn and co., Herbert Norris and co., the Four Dunbars, Charles Mathews and Davis Reece, the Four Poncherrys, James H. Cullen, the Melanis, and Silbon's Novelty Circus 12-18 to fine attendance.

SANTA ROSA.—RICHTER THEATRE (Ansel Hulbert, mgr.): Raymond Teal Comedy co. in The Girl from Maxim's and The Man Behind April 7, 8; fair business. Hulbert Stock co. 9-11 in Storm Beaten to good business.

COLORADO.

SALIDA.—OSOS GRAND (Frank R. Powell, bus. mgr.): Message from Mars 5. Dan Sully in The Matchmaker 26.——ITEM: The remodeled and refurnished formerly Salida Opera House was opened under the management of Powell and Brower on 20, by the Burgomaster.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Moving pictures and illustrated songs 14-18 pleased fair houses.

LA JUNTA.—THEATRE (H. H. Bourne, lessee and mgr.): A Message from Mars April 14 pleased. The Burgomaster 16; fine, to good business.

CONNECTICUT.

BRIDGEPORT.—SMITH'S (Ira W. Jackson, lessee and mgr.; A. B. Culver, bus. mgr.): William Collier in The Patriot April 16 was well patronized. Married for Money had a dramatic exploitation 17. Grace Van Studdiford in The Golden Butterfly was personally successful. Fred Niblo's initial lecture on Africa was a success 20. Many of the good audience enjoyed William and Joseph Jefferson in The Rivals 21. Chauncey Olcott 27. Niblo's Egypt lecture 29.——POLI'S (S. Z. Poli, prop.; R. J. Breen, res. mgr.): A good bill 19-24 included Simple Simon Simple, Hugh and Mildred Emmett, Everett Butterfield (well-known for two seasons here in Summer stock); Harry First and co., Sidney Baxter, Isabelle Butler and Edward Bates; and motion pictures. Carter De Haven and Vic Parker are announced for 26-1.——ITEMS: Manager R. J. Poli was recently elected a director of the City National Bank here in recognition of his substantial Bridgeport interests. It is one of the most progressive banks in the State.—Not having time to wait for the building of a house, Manager I. W. Jackson is rushing local real estate men off their feet in an effort to find a suitable home when he moves here from New London next month. Owing to the growth of Bridgeport, outdoing the efforts of the builders, houses are at a premium.—The Poli sixth Summer stock season will open 17, with Alice Fleming playing leads. This will be her third Summer season here. She is now at the Gaiety, Brooklyn.—The Show Girl, a big musical comedy of especial local interest, will have its premiere here 10-15. The score is by John Jay Raycobbs and the book by Robert Morris Ilgerry, both of this city, author of Apple Blossoms, The Girl and the Student, Pine Forest, etc. Their last season's song, "Won't You Let Me Be Your Honey?" is even yet selling well.

WILLIAM P. HOPKINS.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Rogers Brothers in In Panama April 14, 17; entertained large audiences. Fred Niblo delighted a large representative audience 21 with his Talks of Travels in Africa.——HARTFORD (Melville Hammett, mgr.): Charles Emerson Cook generously donated the services of his co., attaches and the theatre for the benefit of St. Francis' Hospital 26, at which The Prince Chap was presented. The theatre was packed with a fashionable audience and over $1500 was netted for this worthy cause. The successful play was repeated 27, scoring the same success it did on its recent week's run. For the rest of the week large sized audiences thoroughly enjoyed this finely balanced co. in The Wife, which they presented with the art and finish that has made their stay here so popular.——POLI'S (S. Z. Poli, prop.; G. N. Hanscomb, mgr.): Week of 19: Clayton White and Marie Stuart, the Josetti Troupe, Jack Wilson co., Wood Brothers, Florence Tempest, Will H. Fox, and H. O. Duncan.——SCENIC (H. C. Young, mgr.): Week 19: Jack Mendelsohn, Elizabeth Stuart, C. T. Orville and Katherine Ryan, closing with new attractive pictures.——ITEM: The Easter jinks of the Beefsteak Club 17 marked the close of the season's "formals," and was characteristic of these gatherings for novelties introduced. Every member who was in the city attended. Many noted theatians from time to time have enjoyed the freedom of the club.

A. DUMONT.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Sheedy's vaudeville opened its second week April 19. La Belle Clark and her dancing horse, Grand Duke, headed the bill. Others were Crimmins and Gore, Collins and Ballard, Marr and Evans, Kelly and Catlin, with several new and interesting pictures.——AUDITORIUM (J. B. Shannon, prop.): Week 19 Frescolli and Lewis, operatic singers; Ed Estus, Cunningham, Devery, Clifford, Dahl, with fine moving pictures; good sized audiences every night.

WATERBURY.—POLI'S (Harry Parsons, mgr.): In Panama April 15; fair audience. The Jeffersons in The Rivals 16 pleased. William Collier in The Patriot 17; large and pleased audience. Grace Van Studdiford in The Golden Butterfly 20; good house; pleased.——JACQUES (D. L. McNamara, mgr.): John Hyams and Leila McIntyre in The Quakeress; Carter Waters and co. in Excess Baggage; the Wroe Trio, Hastings and Wilson, Arthur Rigby and Etta Hastings 19-24 pleased large audiences.

NEW LONDON.—LYCEUM (Jackson-Sheedy, mgrs.): Week of April 19: Willard's Temple of Music, Rosa Naynon and birds, Gardner and Golder, and Flo Patterson, to capacity. Lhevinne, under the management of George Brown, to fair audience. The Old Homestead 30.——BIJOU (David Almy, mgr.): Reopened 19 with excellent pictures and illustrated songs by Alice Curley and Joseph Mack.——ITEM: Al Conners is now pianist at the Bijou.

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10 Years of Successful Business

NEW BRITAIN.—BURWIN LYCEUM (T. J. Lynch, mgr.): The Brass Band April 16 pleased filled house. Madame Kenney Lipzin in The Power of Love 21. Dr. Chauncey Olcott 30. The Virginian 1.——KENNETT'S (Claude J. Stilbert, mgr.): Week 12: The Clipper Comedy Four, Howley and Howley, Charles F. Cooper, Julia Hughes and Emma Lewis, the Five Bodonin Maids and pictures.

MERIDEN.—POLI'S (William Black, res. mgr.): The Brass Bowl April 17 pleased. Poli's moving pictures and vaudeville 19-24; opened to good business. Meriden Choral Club in Aida, with the Philharmonic Orchestra, of New York, and Berrick Von Norden and four other New York soloists, to S. R. O.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Montana April 14; small house. A Knight for a Day 15 delighted packed house.——BIJOU (Harry Gale, mgr.): Morgan and West, the Great Poole, Hughes Brothers, and Hunter 19-24.

FLORIDA.

JACKSONVILLE.—AIRDOME (Arthur Clark, mgr.): Vaudeville every night to excellent business.——DIXIE (J. H. Bugbee, mgr.): Edna May Spooner co. in The Masqueraders April 12-17 was a pronounced success and patrons of this popular house are delighted with this charming star and her excellent co. Same players in The Banker's Daughter 19-24.——DUVAL (W. J. Walker, mgr.): Choral Musical Festival 19, 20, giving four performances, with the New York Symphony Orchestra, with Damrosch and many leading musicians. Commencing 21, Keith and Proctor circuit for Summer vaudeville take this theatre for the Summer.——PAIGE (Charles Richie, mgr.): Mabel Paige and her stock co. in House of a Thousand Candles 12-17 played to S. R. O. Same players in Why Women Sin 19-24.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. DeGive, mgrs.): Ben Greet Players April 12-14; fair, to poor business. Louis Mann in The Man Who Stood Still 16, 17; excellent, to poor business. The Wolf 19, 20; excellent co. and business.——ORPHEUM (H. L. Cordosa, gen. rep.): Week 19 Frey Trio, Lois McConnell and Grant Simpson in A Story Hour, Pictorial Post Card Album, Kramer and Schock, Herbert and Willing, Tumbling Toms, Fred and Bess Lester, and motion pictures to good business.——LYRIC (H. L. DeGive, res. mgr.): Week 19 On Trial for His Life; fair co. and business.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Week 19-24 the Three Kobers, Dawson and Booth, Joseph L. Romaine, Charles Howison, and motion pictures; good bill to first-class business. Augusta Music Festival 26, 27, with Emma Eames and Walter Damrosch and orchestra. Louis James 29.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): The Wolf April 21. Dresden Philharmonic Orchestra 28: Spalding and other soloists.

HAWAII.

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams, mgr.): The Pollard Lilliputian Opera co., after a very successful engagement of three weeks, left for Australia on March 2. Five members of the co. graduated into the adult class and remained behind—Ada Hind, Lily Bull, Eva Thompson, Teddy McNamara, and Frank Cherry. From Australia came Eva Moore, Frank Bindlass, Willie Pollard, and Jack Pollard. These, with Alf Goulding, form the Pollard No. 1 Adult co. and, with George Brumley as musical director, open April 10 in The Chantry Ball. Checkers, The Henrietta, The Lion and the Mouse, and The Devil will follow. The engagement is for three weeks.——ORPHEUM (J. C. Cohn, mgr.): The Hilsford Stock co. open April 12 in Pals, followed by The American Girl and Beacon Lights. The Hilsford co. is very popular in Honolulu and a successful engagement is assured.

THE BOHEMIAN.

IDAHO.

BOISE CITY.—PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): Patience, benefit Elks' building fund (local); well staged; chorus excellent; good house. A Travelling Salesman drew good houses April 16.——ORPHEUM: Offered a good bill past week to good business. The Musical Kingsburys scored a big success.

W. TWOGOOD.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): The Wolf (return) April 14; fair business; capable co. Bradley Students in Goliath 16; first production; meritorious amateur production; large house. W. B. Patton in The Blockhead 18 drew well; good. T. M. A. benefit 21. Brewster's Millions 26. John Drew in Jack Straw 28. Ben Hur 6-8.——MAJESTIC (National Amusement Co., mgrs.; Henry Sondmeyer, Jr., res. mgr.): Shadows of a Great City 12-17; one of the season's big dramas; popular; good business. Dora Thorne 19; large audience; excellent co. Faust 19-21; first time at house; strong co; liberal patronage. We Are King 26-28. Buster Brown 29-1. Graustark (return) 2-5.——MAIN STREET (Davis-Churchill Circuit, mgr.; Harry Billings, res. mgr.): Week 19-25 Five Columbians, Four Fantastic Ladella, McFarland and Murray, Tanner and Gilbert, Becker and Mack, Billy Beard, Ernie and Mildred Potts, and kinodrome; S. R. O. business' bill extra good, with five Columbians headliners.

WAUKEGAN.—SCHWARTZ (Central States Co., lessees; R. C. Emery, mgr.): A Merry Chase April 18; good, to light business (rain). Graustark 26.——BARRISON (Mabel Barrison, owner; A. A. Prudenfeld, mgr.): Harry Gordon, E. S. Norton and co., Art Models, De Rosse, Six Musical Hawaiians, Harnes and Moore, Eddie Ross, illustrated songs, and moving pictures 19-25; good bill; business big.——ITEM: H. W. Weber, formerly assistant manager at the Barrison, has gone to Huntington, Ind., to take the management of the vaudeville house there. Waukegan wishes him success.

BLOOMINGTON.—GRAND (F. M. Raleigh, mgr.): Graustark April 14 pleased two good houses. Faust 16; fair, to light business. Max Figman in The Substitute 17; fine, to light business. Howard Stock co. 19-1 (except 24, 25). A Stubborn Cinderella 25. Brewster's Millions 24.——CASTLE (G. N. Martin, mgr.): Borden, Zend and Hayden Brothers, La Vagne and Carroll, Major O'Laughlin, Eva Mandel, James R. Waite and co., and Dale Sisters; business good.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Bartl-Pettee wrestling match April 15; large and enthusiastic audience. Fatty Felix 18; good business. Tolson Stock co. 19-21 opened in A Wife's Secret to good house. Fannie Bloomfield Zeisler 29.——BIJOU (Patrick and McConnell, mgrs.): 19-28 Harvey and Case, Galetti's monkeys, Grace Armond, Henry Roethig.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Max Figman in The Substitute April 15; fair business; pleased. The Farmer's Daughter 17; fair co. and business. Ben Hur 29-1.——MAJESTIC (National Amusement Co., lessees; C. H. Bunsey, res. mgr.): The Cowboy and the Thief 14-18; fair.

AURORA.—GRAND (Chamberlin, Harrington and Co., mgrs.; Charles Lamb, res. mgr.): Burns-Johnson fight pictures April 14 pleased fair business. The Time, the Place and the Girl 17 delighted two good houses. Grace Hayward 18 (return) in A Girl Thief; good co. and business.

CANTON.—GRAND (F. B. Powelson, mgr.): The Thief April 19; excellent, to large house.——VARIETIES (J. N. Spangler, mgr.): Bowery Quartette, Don Carney, Shale and Cole, Larkins and Pearl 19-21. Hayward Pistel and co., Lola Milton and co., Warda, Rose and Adams 22-25; very good bill and business.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Royal Vendes' Band April 16 pleased good house. Brewster's Millions 20 delighted large audience.——GAIETY (J. H. Holmes, mgr.): Gaiety Stock co. in The Wife week of 19 pleased good houses.

DANVILLE.—GRAND (George W. Chatterton, Jr., mgr.): Porter J. White in Faust April 17; fair business; pleased. W. B. Patton in The Blockhead 21; good business; pleased. Al. G. Field 26. A Stubborn Cinderella 27.

TAYLORVILLE.—ELKS' (Gerry Hogan, mgr.): W. B. Patton in The Blockhead April 12 delighted a large audience. The Musical Tremans 16, 17; fine. Vaudeville and pictures on open dates.

URBANA.—OPERA HOUSE (M. Heiman, lessee; S. Kahl, mgr.): The Wolf April 15 (return) pleased fair house. Governor Vardaman 16 to capacity. Stubborn Cinderella 28. Brewster's Millions 29.

DECATUR.—POWERS' GRAND (Thomas Bonan, mgr.): The Substitute April 15; poor business. The Blockhead 17; business fair.

INDIANA.

MARION.—INDIANA (Harry G. Sommers, mgr.; S. W. Pickering, res. mgr.): The Awakening of Mr. Pipp April 16; fair audience; Edward Gemmung, a local boy, who plays the part of Beagle, was given an ovation by his many friends. The Great Divide 19; large audience; pleased.——GRAND (Harry G. Sommers, mgr.; S. W. Pickering, res. mgr.): The Cutter Stock co. opened a four weeks' engagement 19 with Thorns and Orange Blossoms; pleased a large audience.——ITEM: Mary A. Hamlin, mother of Mrs. S. W. Pickering, died at the age of 80 years 15. Her remains, accompanied by Mr. and Mrs. Pickering, were taken to Elkhart for burial 17. Mrs. Hamlin was the grand-daughter of Major Lorenzo Carter, who was the founder of the city of Cleveland, Ohio, having built the first house there.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): The Great Divide April 13; good house; excellent. The Wyoming Girl 16 pleased fair house. James J. Corbett in Facing the Music 17 satisfied two good houses. Otis Harlan in A Broken Idol 27.——AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): The Merry Widow 9, 10 delighted three fair houses. Billy Link's Vaudeville co. 12-17 to fair business. Montgomery and Stone in The Red Mill 26. Egypta 3-5.——INDIANA (Thomas Moss, mgr.): Harry Keenan and the McLean Stock co. in Raffles 12-17; two good houses daily. Week 19-24 in Men and Women to good business.——ITEM: Der Erbonkel will be given by a capable German co. at Turner Hall 27.

TERRE HAUTE.—GRAND (T. W. Barhydt, mgr.): Yorke and Adams in Playing the Ponies April 11 pleased good house. The Thief 14; audience large. Louis James in Peer Gynt 15, 16; fair audiences; pleased.——COLISEUM (J. H. Barnes, mgr.): The Ducklings 11; good co. and house. The Wise Guy and the Jolly Girls 18 pleased good house.——VARIETIES (Jack Hoeffler, mgr.): Van's Imperial Minstrels, Primrose Quartette, Finn and Ford, Leigi Brothers, George S. Van, kinodrome 19-25.——LYRIC (Jack Hoeffler, mgr.): Four Mascos and Corcoran, Frances, the Rosatros, G. W. Williams, Robinson and McCarver, kinodrome 19-25.

RICHMOND.—GENNETT (Harry G. Sommers, lessee; Mrs. Ira Swisher, res. mgr.): Otis Harlan in The Broken Idol April 20 pleased large house. The Great Divide 21; fair, to small business.——COLISEUM: Nordica, assisted by Andre Benoist, pianist, 19 pleased large house. Creatore's Band 23.——NEW PHILLIPS' (O. G. Murray, lessee and mgr.): Sing Fong Lee, violin virtuoso; the Rosards, gymnasts; the Four Lubens 19-21. Andy Rankin, eccentric musical; Landers co., S. Howard and co. 21-24; pictures and illustrated songs; good, to large business.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): John W. Vogel's Minstrels April 11; big business. Our Own Stock co. in When Knighthood Was in Flower 12-18; packed houses; pleased. Brown's in Town, Our Own Stock co., 19-22, 24, 25. The Junior in Command 23. John Drew 26.——TEMPLE (Frank E. Stouder, mgr.): Week 19 pleased big houses with Franklin Underwood and co., Lew Hawkins, Four Orams, Lopez and Lopez, Hannan, Dixon and Burns, Theo and her Dandies.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): The Wolf April 16; fair house. Louis James in Peer Gynt 17 pleased fair house.——ORPHEUM (Charles H. Sweeton, mgr.): 19-23 Nordica Pagan, Juggling Matthews, Armand Melnotte, Ruth Lyon.——MAJESTIC (Edward Raymond, mgr.): 18-23 E. A. Martin and co., Chester and Grace, Johnson and Payne, Jack Hawkins.——OAK SUMMIT PARK (Raymond and Sweeton, mgrs.): Creatore's Band 2.

LOGANSPORT.—THEATRE NELSON (Fred Smyth, mgr.): Uncle Josh Perkins April 16 to fair crowd. The Great Divide 17.; good, to fair business.——BROADWAY (E. D. Sipe, mgr.): The Broadway Stock co. 19-24; in repertoire plays; good co. to good business. The North Brothers' Stock co. 26-1.——ITEMS: The Carl Hagenbeck and the Great Wallace combined shows 27. Bills announcing the coming of Barnum and Bailey shows are being posted.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl, mgr.): A Broken Idol April 19 pleased good business. The Catholic Knights of America (local lodge) will close the present theatrical season of the Auditorium with a minstrel performance 27.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Donald Robertson co. April 12; best of the season to packed house. Lyman H. Howe's moving pictures 15 pleased topheavy house. Angola Dramatic co. 29.

ROCHESTER.—ACADEMY (Turp. Davidson, mgr.): The Widow McCarthy April 16; fair house; pleased. Howe's pictures 16; S. R. O.; pleased.

NOBLESVILLE.—WILD'S GRAND (L. Wild, mgr.): Tempest and Sunshine April 24.

IOWA.

IOWA CITY.—COLDREN OPERA HOUSE (Will S. Collier, mgr.; Ray Swan, res. mgr.): Brewster's Millions April 14; good house; pleased. A Stubborn Cinderella 28. Florence Gear in Marrying Marry 4. Charles B. Hanford 5. The Red Mill 7. The Girl Question 14 will close the season.——ITEM: Duffy Raymond, manager of the American Theatre, has bought out the Bijou Dreams, moving pictures, from H. F. Pocock, who still retains the Bijou vaudeville house.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Flower dances, Civic Division W. C., April 13 and matinee 15, to packed houses. Al. Field's Minstrels 14 pleased two large audiences. Paul Gilmore 17; medium, to two light houses. The Red Mill 27. Florence Gear in Marrying Mary 30. Ma's New Husband 3.——ITEM: William L. Bradley, manager of the Grand, returned last week with his wife, from an extended trip to the Pacific Coast.

COUNCIL BLUFFS.—STAR (Ford and Ervin, props.): Babes in Toyland April 16; excellent production; deserved better patronage. Yankee Doodle Boy 18 pleased large audience. Charles B. Hanford 2.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Khdt and Co., mgrs.): Al. G. Field's Minstrels April 17 pleased two well filled houses. Brewster's Millions 18 pleased fair audience. Howe's pictures 23. John Drew 29.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Al. G. Field's Minstrels April 13 to biz business; pleased.——WATERLOO (A. J. Busby, mgr.): The Lion and the Mouse 23. The Red Mill 28.

PERRY.—GRAND (R. M. Harvey, mgr.; N. W. Meyers, res. mgr.): Sweet-Terry co. closed a small week's business April 17; disbanded here for the season. Dora Thorne 27.

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Grace Cameron Opera co. in Little Dolly Dimples April 18 pleased a fair house. The Cow Puncher 21. A Country Maid 24.

BURLINGTON.—GRAND (Chamberlin-Harrington Co., mgrs.): Brewster's Millions April 16 pleased. Field's Minstrels 19 pleased R. M. O. Uncle Josh Perkins 23. Local High School play 30.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): The Girl Question 6. Dockstader's Minstrels 7.——AUDITORIUM (J. A. Wolfe, mgr.): Wolfe Stock co. in Merely Mary Ann April 18-24.——ORPHEUM (E. G. Glenn, mgr.): Barber Palmer, Clark Trio, Four Musical Rodents, Rivad and Inez, Frank Cofer, pictures and songs 18-24.——PRINCESS (L. M. Miller, mgr.): Week 19 Halliday and Curley, Emilie Bennor, Phil Stanl, Kent Hummel in illustrated songs.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham, mgr.): Stetman-Bonney co. (permanent) opening in The Jayne Boys in capacity; pleased nightly. The Pere, Palm's, and Casino in moving pictures; good returns.——ITEM: J. B. Jackson, manager of The Matinee Girl, is in the city organizing The College Girl. After two weeks' rehearsals the co. will play all Summer.

FORT SCOTT.—DAVIDSON (Harry G. Brulch, mgr.): A Girl at the Helm, with Billy Clifford and Maude Lambert, April 16, had good house; delighted. The Baron-Johnson pictures 17; small house. North Brothers week 26.

HUTCHINSON.—HOME (W. A. Lee, mgr.): The Lion and the Mouse April 12; splendid, to S. R. O. A Message from Mars 13; good co. and business.

KENTUCKY.

FRANKFORT.—CAPITAL (J. M. Perkins, mgr.): A Broken Idol April 15 pleased best audience of the season. Coburn's Greater Minstrels 19; good, to fair business.

MAYSVILLE.—THEATRE: Boston Opera co. April 19; excellent.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Kirk Brown co. April 26-1. Graustark 3-5. The Sunny South 8. Strongheart 10. Black Beauty 14, 15.——GAIETY (J. P. Forrest, mgr.): Claude and Marion Cleveland, Angelo Sisters, Frank Ferris, Billy Adams, and Forker closed 14. Ryan and Douglass, Martyn and Hardy, Madame Laveaux, and Turner closed 17. For 19-21 Todd and Ward, Greta Byron, Robertson, Hindoo Sam. For 22-24 Upson Downs, Crowley and Killeen, George Denno, Lew Hilton. Good patronage.——ACKERS' (Ackers and Blood, mgrs.): Carsno's trained bears, Howe and Edwards, Brown and Wilmot, Sam Barber, Elsie Ford closed 17. For week of 19 Trocadero Quartette, Gertrude Griffith and co., Prince Alleene and May La Brandt, Gardner Lowell and trained dog, Linzie B. Raymond. For week of 26 Mlle. de Fontaine and trained stallion, Danny Mann and co. in Mandy Hawkins, Henderson and Thomas, George Halliday, and Andretta. The attractions are fine and house packed at every performance.

BRUNSWICK.—TOWN HALL (H. J. Given, agt.): Sig. Tester's Concert Orchestra April 13; excellent, to a packed house. Martyre 14; excellent co.; S. R. O. St. Paul's Dramatic co. 15; fine co.; large house. Le Drajean de Carillon 28. Redpath Concert co. 29.——ITEM: Merrymeeting Park Theatre will open for the Summer season June 21. It will be under the management of J. J. Flynn, of Boston.

MARYLAND.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): Paid in Full April 17; good performance and business. Ethel Morton Opera co. 27.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): Madame Kenny Lipsin in The Power of Love April 16 pleased fair attendance. A Knight for a Day 17; fair co. and attendance. Concert 18 (matinee), motion pictures, to good attendance. Eddie Foy in Mr. Hamlet of Broadway 19; large attendance. Montana 27. Old Homestead 28. Concert 2.——SAVOY (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): After an absence of several seasons, Mary Hampton, a strong local favorite, made her reappearance 19-24 in the one-act satirical comedy, The Melodrama. Miss Hampton scored a big hit, and was given a very flattering welcome. Joseph Clark and Alfonso Ercole gave good support. Others were the Minstrel Four, Ed De Forest, Jack Billsbury, Fred De Forest and James Baradi, the Wilton Brothers, the Lovitts, Feeney and Reilley, Edith A. Montrose in A Bundle of Art, Myrtle Byrne and co., and motion pictures; large attendance.——BIJOU (L. M. Boas, mgr.): 19-24 James Kennedy, Antoinette Smart, Henry Grady, Charles Kennedy and Kathleen Farroe, McLallen-Carson Duo, Young and Marks, J. J. Byrne, Mascle and Wolf, Harry Mason, Fred Smith, and pictures.——PREMIER (L. M. Boas, mgr.): 19-24 Hall and Pray, Anard Brothers, Sadie Graham, Watson and Belmont, Musical Days, Hart, Bessie and co., Humanoscope, and motion pictures to good attendance.——ITEMS: The Scenic Theatre has closed its doors.——Manager Sheedy has returned to straight vaudeville, giving two performances a day.——John A. Malone has arrived home after a very good season on the road.——Manager and Mrs. W. D. Reed have purchased a large bungalow at Los Angeles, Cal.—There will be no Summer stock here this season.

W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Eddie Foy in Mr. Hamlet of Broadway pleased a large audience April 17. A matinee was billed, but through the failure of the scenery to arrive in time it was not given and many were disappointed. Frank Deshon in A Knight for a Day delighted two good houses 19. Ward and Vokes in The Promoters 6. Benefit of Addie G. Miller, house treasurer.——HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): 19-24, the closing week of the season of vaudeville, Edwards Davis in All Rivers Meet at Sea, Matthews and Ashley in Held Up, Hugh Lloyd, Lester Brothers and Creighton Sisters, J. Warren Keane, Elsie Harvey and Boys, and James and Lucia Cooper; usual large audiences. The Yale Stock co., under the management of Monte Thompson, opens the Summer season 26-1 in The Girl of the Golden West. Through arrangement with David Belasco the play will be presented here with the original New York scenic production.——SAVOY (John W. Barry, mgr.): 19-21 Edwin Hart and Mlle. Besse in A Chappie's Visit, Musical Days, and pictures; capacity business. 22-24 Azzard Brothers, Watson and Belmont, Gladys O'Hearn, and pictures.——WORLD (J. Heathorn, mgr.): Broadway Belles Burlesquers pleased large audiences 19-24. Hi Tom Long, Marshall and Andrews, Harry Ward and Misses Emmett, Hall and Sutherland are the principal entertainers.——NICKEL (Fred J. McAloon, mgr.): Fay Davis, Ella Allaire, and pictures 19-24; well patronized.

BROCKTON.—CITY (W. B. Cross, mgr.): The Choral Society, assisted by Madame Florence Mulford, Adelaide Griggs, Gwylin Miles, Charles Kitchell, and the Boston Festival Orchestra, gave a fine rendition of Cavalleria Rusticana to large and pleased audience 16. The Summer season of the DeLacy Stock co. was successfully inaugurated 17 with The Girl of the Golden West to large and appreciative houses, matinee and evening. Leigh DeLacy as the Girl, John Meehan as Dick Johnson, and Romaine Fielding as Jack Rance were excellent. The scenic effects were all good. The Climbers 26-1.——HATHAWAY'S (McCue and Cahill, mgrs.): 19-24 Will S. Marion and Vira Rial in The Witch's Power, Blanche Sloan, Jere Sanford, John W. McCue, Paul Nevins and Ruby Erwood, C. Grant Gardner and Marie Stoddard, and pictures to full houses.——SHEEDY'S (W. A. Bullivant, res. mgr.): 19-24 Howard Hanson and co. in A Thief in the Night, Harry Waluman, Paul Le Mera, Jessie Blair Stirling and James Chapman, Wellington Cross and Josephine, and the motion pictures to good houses.——ORPHEUM (F. U. Bishop, mgr.): 19-24 Frederick Pence and Mildred Williams in The Girl Ahead, Lillian Kaufman, Moor and Harrison, La Moto-Phrose, and pictures pleased capacity.

NORTHAMPTON.—ACADEMY (B. L. Potter, mgr.): Harvard D. U. in Al Fooles April 15; very good; fair attendance. Ethel Barrymore in Lady Frederick 16; excellent, to capacity. The Old Homestead 17 and matinee; good, to good attendance. Tech. Show in That Pill Grim 19 pleased large house.——ITEM: The two student plays of the week were notable for amateur productions in certain respects. The popular Tech. show for scenic effects and the really remarkable success, both vocally and in appearance, of the men made up as chorus girls; and in more serious attempt the fine production by Harvard students of the three-hundred-year-old Chapman comedy, Al Fooles, which is the eleventh Elizabethan revival attempted by the chapter. The somewhat complicated story was brought out clearly, the comedy was real comedy and the allowance generally made for amateurs was unnecessary. Both educationally and dramatically the play was what such a production should be.

LOWELL.—OPERA HOUSE (Julius Cahn, owner; Ralph A. Ward, res. mgr.): Graustark April 12-14; fair business. Eddie Foy in Mr. Hamlet of Broadway 16 deserved a better house. John Mason in The Witching Hour 16, 17; large and pleased audiences. Miss Petticoats 19; two fair houses. The Old Homestead 20; good house. W. H. Crane in Father and the Boys 21 pleased large house.——HATHAWAY (Andrew R. Hathaway, owner; John L. Shannon, res. mgr.): Joseph Maxwell and co., Elsha Panna, Hennessy and Rea, James Brigham, Rae and Broache, Stevenson and Nugent, Hathaways, Arthur Huston and co. in With Roosevelt in Africa 19-24 pleased good houses.

LAWRENCE.—OPERA HOUSE (Julius Cahn, lessee and mgr.; John R. Oldfield, res. mgr.): The Old Homestead April 19; large houses; pleased. Mrs. Wiggs drew fairly 20. A Knight for a Day pleased good houses 21. Graustark 22, 24.——COLONIAL (J. Fred Lees, mgr.): Edna Phillips and co., W. H. Galloway, Konnette and Patterson, Robert Demont Trio, Edmund Stanley and co., Four American Trumpeters, and Hoey and Lee 19-24; business good.

MICHIGAN.

KALAMAZOO.—ACADEMY (R. A. Bush, prop. and mgr.): When We Were Friends April 17 pleased. Latimore-Leigh Stock co. week 26, opening with An American Gentleman.——MAJESTIC (H. W. Croll, mgr.): Week 19: Eckhoff and Gordon, the Musical Laugh Makers, Charles Mason and co. in playlet, The Union Trust, Mabelle Brettnger, singer and dancer; Parks, Byers and George Harmon in spectacular pantomime, pictures; splendid bill and business.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Lyman H. Howe's pictures pleased a large audience April 6. Rose Evans in Mrs. Temple's Telegram 19; good performance to light business. Herald Square Opera co. in A Trip to India, The Mikado, and The Moor's Bride 19-21. Arrival of Kitty 22. Porter J. White's Faust 29. Johnson-Burns fight pictures 1.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Frank E. Long co. week of April 5, headed by Frank E. Long and Nina Sullivan, in vaudeville, to fine business. The Carl W. Cook Stock co. week of 12 pleased large audiences, including three matinees. Al. H. Wilson 26.

BIG RAPIDS.—COLONIAL (Bartlett Doe, mgr.): Ma's New Husband April 19; fair house; pleased. Parsifal 20; excellent, to big business. Reuben and His Sweetheart 5.

ALPENA.—TEMPLE (W. B. Roberson, mgr.): Parsifal April 14; excellent. Himmelein's Ideals 26-30.——MALTZ OPERA HOUSE (Steele and Denison, mgrs.): Ma's New Husband 27.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): Parsifal April 13 pleased capacity. Ma's New Husband 29.

DOWAGIAC.—BECKWITH MEMORIAL (E. J. Welsh, mgr.): The Wyoming Girl April 15; poor house. Polly of the Circus May 17.

MINNESOTA.

WINONA.—OPERA HOUSE (O. P. Burlingame, mgr.): The Time, the Place and the Girl April 13 to big house; pleased. Paul Gilmore in The Boys of Company B 15; fair audience. Just a Woman's Way 16 pleased a good house. Marrying Mary 28. Symphony Orchestra (local) 30.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Why Girls Leave Home April 17, 18; poor business. Walker Whiteside 19; Mr. Whiteside was taken sick with grip and was unable to play; advance sale very heavy.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): The Lion and the Mouse April 15 pleased good business. The Apollo Quintette 16, last of the Lecture Course, pleased good business. Moving pictures all open dates.

NORTHFIELD.—AUDITORIUM (A. K. Ware, mgr.): The Lion and the Mouse April 14; good business; pleased. Just a Woman's Way 16; fair house. The Lady of the Sea 20.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): The Runaways April 13 to fair house; poor. The Lion and the Mouse 17 to fair business; good.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): The Servant in the House April 13-17; good houses; well pleased. The Red Mill 19, 20; filled houses; pleased.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): The Clansman April 12 pleased capacity. Homer B. Moser in A Stubborn Cinderella 15; S. R. O. Howe's pictures 16, 17; splendid.——LYCEUM (C. U. Philley, mgr.): We Are King 11, 12 pleased four good houses. Bohemian Extravaganza 15, 16 pleased good business.——LYRIC (C. U. Philley, mgr.): North Brothers Stock co. 11-18 presented The Golden Ranch Round Up and The Mormons to the regular large business of that popular playhouse.——CRYSTAL (Fred Cosman, mgr.): Stubblefield Trio, Goff Phillips, Placola Midgets, Thomas J. Keogh, Frank Groh, balladist, and moving pictures to capacity.

KIRKSVILLE.—HARRINGTON OPERA HOUSE (Herbert S. Swaney, mgr.): Harry Green in Eli and Jane April 14, fair house and play. A Royal Slave 16 pleased fair house. Elbert Hubbard 20. The Lion and the Mouse 30. The Yankee Doodle Boy 1.——ITEM: At the end of the season, which is June 1, a stock airdome season will start, with two bills a week.

JEFFERSON CITY.—THEATRE (Richard Assel, mgr.): Max Figman in The Substitute April 13 delighted fair business. The Holy City 16 pleased light house.

HANNIBAL.—PARK (J. B. Price, mgr.): First Regiment Band April 15; big house. Fatty Felix 17, matinee and night, to fair audiences. A Stubborn Cinderella 24.

LEXINGTON.—GRAND (Ed. Hackber, mgr.): The Holy City April 14 pleased good business. My Boy Jack 16, good, to small house.

MONTANA.

MISSOULA.—HARNOIS' (C. A. Harnois, mgr.): Florence Gear in Marrying Mary April 15; fine, to good house. Local university students, coached by Donald McDonald, gave Talk of the Town 16 and delighted packed house.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): The Clansman April 14; good, to fair house. Babes in Toyland 15 pleased good houses. A Stubborn Cinderella 16, 17; excellent, to capacity houses. Charles Hanford 27, 28. 81 Plunkard 30, 1. The Red Mill 4. May Festival 17, 18. Lew Dockstader 22. Grace Hayward co. 24; will continue all Summer.——MAJESTIC (L. M. Gorman, mgr.): Hill and Sylviany, the Rosaires, Thomason Sisters, Olivette, Kohler Operatic Trio, Howard Truesdell and co., and Billy Van as headliner 12-17; weak headliner; excellent, to good houses.——LYRIC (Frank H. Bradstreet, mgr.): Merely Mary Ann 12-17; good, to good houses. The Marriage of William Ashe 19-24.——ITEM: The song by Ethel Daily, a Nebraska girl, "Don't Be Anybody's Moon but Mine," in A Stubborn Cinderella, broke the record for encores, receiving seven recalls.

FORREST W. TEBBETTS.

FREMONT.—THEATRE (Breed and Phelps, mgrs.): A Stubborn Cinderella April 14 pleased a packed house.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): The Man from Nevada April 16 (local co.: library benefit) to capacity. East Lynne 24.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Babes in Toyland April 14 pleased good business. East Lynne 17, 18; mediocre, to fair houses.

NEW HAMPSHIRE.

MANCHESTER.—PARK (P. F. Shea, Stair and Havlin, Inc., lessees; W. S. Darrell, res. mgr.): Eddie Foy in Mr. Hamlet of Broadway April 14, good business. Miss Petticoats 15-17, fair business. Graustark 19-21 pleased fair houses.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Sherman's moving pictures April 17 pleased capacity. Same 24. K. of C. Minstrels 28 (local). Ward and Vokes 3 (Elks' benefit).

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The Wolf April 16 delighted good audience. Lyons-Johnson pictures 17; large audience. William Collier 29. Montgomery and Stone 1.——STATE STREET (Herman Wahn, mgr.): Week 19 Alvin, Gracie and Lillian Hall, the Standard Four Quartette, Lea Valadons, and Ira Kessler.——TRENT (Montgomery Moses, mgr.): Week 19 Kaufman Brothers, the Great Richards, Minnie Allen and Harry Gardiner, Majestic Musical Four, Sam J. Curtis and co., the Big City Quartette, Holden's Manikins.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (Grant S. Rigg, mgr.): Continues to do a thriving business, which is mostly due to the efforts of Mgr. Riggs in securing the best vaudeville acts on the stage; the motion pictures are certainly very interesting, while the illustrated songs are the latest. On the bill were Joe Hardt, Hall and Stewart, Marriot Twins, Wilson-Franklin and co., Gordon and Shakon, Rosie Berry, Apple and Rossi, and Palmer and Lewis.——EMPIRE (A. M. Bruggeman, prop. and mgr.; J. F. Krohn, treas.): Week 19-21: Nat M. Wills, Mellville and Higgins, Mr. and Mrs. Jimmie Barry, Walter Daniels and co., Walter Lewis and co., Morrissey and Ayer, and Spellmeyer, Meers and Adolph; drew crowded houses.——GAIETY (Charles Frankton, mgr.; Sol. Kraus, treas.): Harry Hill's Vanity Fair Burlesque Troupe played to big business week 19-24.

THOMAS J. McALEER.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): The Jeffersons in The Rivals April 12. Three reels of latest subjects and Charles H. Harrraven in illustrated songs 13-16; good business. Edna Wallace Hopper in Fifty Miles from Boston 17 pleased largest audiences of the season. McFadden's Flats 20 (Benedit Hope fire co.). Concert 23.——MAJESTIC (Carl Schwartz, prop. and mgr.): Week 12-17 motion pictures, with specialties; Edith May, roller skater, 13, 14; Charles Muffs, 15, 16; German City Four (pronounced hit) and William Rhodes, musical comedy, 17. Educated Abroad pictures were shown 15 to good business.——ITEMS: Mrs. Frank Bowen entertained the Jeffersons and their co. at her handsome suburban residence. At the evening performance Mrs. Frank Karl, with a party of friends, including Mrs. Joseph Jefferson and Princess Champoreals, of Italy, occupied two boxes, and at the close of the performance a supper was given by Mrs. Earl in honor of Leopold Lane, an English actor with the co. The guests included the Jeffersons, their co. and local friends.—John Jack, of the Forrest Home, Philadelphia, was in town 13 as the guest of Manager Lanning and the Jeffersons. Mr. Jack is of the old school of actors and at one time a member of the late Joseph Jefferson's co.—Under the management of William Moran, piano player at the Auditorium, a vaudeville performance of fifteen acts was put on at the social given by G. A. R. Post No. 5, of Philadelphia, 15.—The regular theatrical season closed at the Auditorium 17.

BAYONNE.—OPERA HOUSE (E. A. Schiller, mgr.): My Friend from India, by the Conness and Edwards Stock co. April 19-24 delighted excellent business. Who Goes There will be given by the same co. week 26. The Man from Mexico 3-8.——BIJOU (Felber and Shea, mgrs.; Burke D. Howard, res. mgr.): Excellent bill week 19-24 to good business: Four Piccaros, the Jagos, Charles Drew co., Mary Davis, Nell Farley in illustrated songs, and four reels of pictures. Week 26 Milton and Dolly Nobles, Bendon and Abandona, the Laughing Horse, Harry Dare.——ITEMS: Bayonne Park, formerly Melville Park, Fifty-first Street and Boulevard, will open preliminary season May 1. The regular season will open May 29.—Walter Perkins has been installed as leading man with the Conness and Edwards Stock co. at the Opera House.—Manager Freeman Bernstein will open the Park Theatre at Bergen Point in May. Mr. Bernstein will convert the surrounding grounds into a park. It will be known as Washington Park. "Ted" Marx will manage the theatre, which will be christened Ted Marx's Park Theatre of Varieties. Mr. Bernstein will act as general manager.—The Opera House will close with the performance of The Man from Mexico by the Conness and Edwards Stock co. May 3-8. The success of the Conness and Edwards Stock co. after a run of over seven months here has been a remarkable one.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Charles Dillingham presented The Candy Shop here April 15-17 for the first time on any stage. The play was a tremendous hit and played to the capacity of the house. May Robson in The Rejuvenation of Aunt Mary 19, 20, excellent to good business. Edna Wallace Hopper in Fifty Miles from Boston 21-24.——SAVOY (Harry Brown, mgr.): Week 19: Abachi Arabian, seven whirlwinds; Gertie Le Clair, Farnum, Wills and Bansley, Von Hoff, Alice Loretta, Cavanna, Matthews and Harris, and the talking Savoyscope; good business.——CRITERION: Week 19: Joe Welch, Johnson and Hart, Tony Hart, Kresko and Fox, Cox, Harry Smirl and Rose Kessner, and the Criterianscope.——YOUNG'S PIER THEATRE (W. R. Shakleford, mgr.): Ben Harris' Vaudeville co., including Hal Davis and co., Nellie Beaumont, Herbert Cyril, Strickland, Reed and St. John, Bandy and Field, and the kinetograph.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Moving pictures April 19-24, to good houses.——EMPIRE (A. M. Bruggemann, mgr. and prop.): Drew good houses with usual vaudeville bill 19-24: The Labakans, Ruby Raymond and co., Al. Lawrence, John P. Wade and co., Frank Gardner and Lottie Vincent, Tom and Stasia Moore, and the Fadette Orchestra, which scored heavily.——FOLLY (Jacobs, Butler and Lowry, mgrs.): Offered Colonial Belles 19-21 and Cozy Corner Girls 22-24 to good patronage; cos. pleased.

PERTH AMBOY.—MAJESTIC (M. Shannon, mgr.): The Man from Home April 14; excellent, to good business. The Jeffersons in The Rivals 15; excellent. Burns-Johnson pictures 16; good business. Mildred and Rouclare 17; good business. Graustark 1.

PASSAIC.—MONTAUK (C. Frank Stillman, mgr.): Week April 19 J. C. Nugent and co. in The Rounder, Orpheum Comedy Four, the Great Veltz, Crouch and Richards, Bernier and Stella, Donovan and Arnold, Harry Taylor, and pictures.

RED BANK.—LYCEUM (Fred Frick, mgr.): Graustark April 23. Robert Edson in The Call of the North 6. A Knight for a Day 2. Prospects are good for S. R. O. houses.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Adeline Genee in The Soul Kiss April 16, 17 made a big hit with three of the largest audiences of the season. John Griffith and Edyth Totten in Faust and Macbeth drew nicely 20. Burns-Johnson pictures 26, 27. The Virginian 28. Italian Grand Opera co. 30, 1.——PROCTOR'S (Howard Graham, res. mgr.): Bessie Wynn was the big feature of the bill week 19-24. Other good acts were Mlle. Emilia Rose, Carroll Johnson, Campbell and Yates, German and West, Gilroy, Haynes and Montgomery, and Three Lelliotts; pleased full houses throughout the week.——EMPIRE (James H. Rhodes, res. mgr.): Golden Crook 15-17, with Jack Reid featured, drew good business. Behman's Big Show 19-21 scored their usual big success. Harry Bryant 26, 27. Cracker-jacks 29-1.——GAIETY (Howard B. Nichols, mgr.): Uncle Sam's Belles and Young Hackenschmidt, wrestler, 15-17, served to fill the house at each performance. The Fashion Plates, with the Girl in Blue, packed the house to overflowing 19-21. Colonial Belles 26-28.——MAJESTIC (Emil Deiches, prop. and mgr.): Big business with moving pictures and songs.——ITEMS: Mae Keyes, a popular member of The Soul Kiss co., closed with that organization here last week and spent a few days in town as the guest of her sister, Mrs. Oscar J. Perrin, the wife of the treasurer of the Empire Theatre. Miss Keyes will shortly open an engagement at the Delmar Garden, St. Louis. While here she announced her engagement to Donald McDonald, of New York city, the wedding to take place in the Fall.—Margaret Vingut, late of The Soul Kiss co., has signed with The Queen of the Moulin Rouge co.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Bois Circuit Co., lessees and mgrs.; Lee Norton, bus.-mgr.): Cole and Johnson in The Red Moon April 14; large and well pleased house. Franklin Woodruff in The Call of the Wild 17; small business. Mildred Holland in David Copperfield 21. Gertrude Hoffman in The Mimic World 29.——MOZART (G. W. Middleton, mgr.): Joe Deming and co. in The Traveling Man, Mlle. Olive, Harding and Ah Sid, Clarence Sisters, Von Mitzel and Maynard in Cupid's Coincidence, and Fishbecks and Reynolds 19-24; good bill; large houses.——RIALTO (F. W. McConnell, mgr.): Wade and Sweden, Campbell and Wheeler, Burt Stevens, Mae Collins, Alice Dorothy, Mae Buckley, Trixie Bennett, Max Bruns, and Stalioscope 19-24; good business.——HAPPY HOUR (Ira Van De Mark, mgr.): Louis Hiller, Burt Ferguson, Francesco Donegani, and motion pictures 19-24; large business.——GRAND (E. J. Toole, mgr.): White and Barton, Richard Carlton, and motion pictures 19-24; good houses.——THESPIS HALL: Enoch Arden 20; 22, 23.——ITEMS: Claude Hamilton, William Bowers, and T. B. Shultz, popular attaches of the Mozart Theatre, have been granted a leave of absence to fill a Summer engagement with Buffalo Bill. They will return to the Mozart in the Fall.—Franklin Woodruff, leading man of The Call of the Wild, was taken ill during the performance of that piece at the Lyceum 17. His part was played by John Lyons.—Franklin Ritchie has joined the Page Stock co., Baltimore, Md.

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr, mgr.): The Soul Kiss, with Genee, drew large houses April 14, 15. The Traveling Salesman amused big audiences 16, 17. Robert Edeson drew well 20. The Virginian, with W. S. Hart and Frank Campeau featured, was fairly attractive 21. Hattie Williams 26. Mimic World 30, 1.——BASTABLE (B. Bastable, mgr.): Texas Jack to topheavy business 15-17. Herman Hearts to usual large houses 19-21. Henry Yorkey, of this city, does a clever bit of work as the tramp. Mr. Yorkey was given an enthusiastic reception. For Her Children's Sake 26-28. Burns-Johnson pictures 29-1.——GRAND (The Grand Co., mgrs.): Alice Lloyd, La Petite Revue, Ed F. Reynard, Ward and Curran, Keaton Family, Carbury Brothers, and Christy and Willis to big business. 19-24.——ANTIQUE (W. M. Parker, mgr.): Militaire, Billy Sadler, the Simpsons, and motion pictures to overflow attendance 19-24.——ITEM: Mrs. William Danforth (Norma Kopp) is visiting her sister here.

E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The Whirlpool, a drama in four

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The Commoner

Nebraska Home and Resident Office: 324-326 So. 13th Street

Lincoln, Neb. Mar. 24, 1909.

Mr. Wright Lorimer,

The Shepherd King Company.

Dear Mr. Lorimer:—

I was attracted to your play when I first saw the title, "The Shepherd King," and made up my mind that the first time I had a chance I would see it. That opportunity came last night, and I wish to thank you for the pleasure it gave me. It is a powerful play, and I do not see how it could be better put on the stage. It is stronger, I think, than Ben Hur, which is uplifting in tone. I was glad to hear you take so strong a stand in favor of clean plays. Men of your talent and ideals can do great things for the stage.

Yours truly,

W. J. Bryan

The above is a fac-simile of a letter received by Wright Lorimer commending plays of the class of The Shepherd King, in which Mr. Lorimer has been so successful everywhere. This is but one of many letters of commendation received by Mr. Lorimer from distinguished persons in various parts of the country who have witnessed The Shepherd King.

ects by Maximilian Foster, was presented April 21, for the first time on any stage, before a large and appreciative audience. The play unfolds with powerful, grueling realism the pathetic story of a young and pretty department store saleswoman, facing temptations on all sides and willing for the future a week to make a home for her crippled father and little brother. She resists the evils of the world only to find herself penniless and destitute. In the end, of course, all ends in the love of a true man. Before the details about their future being known, however, the little kid is mentioned as the crippled stairway of a tenement that fortune has made her home. The tragic, sordid side of the life of a girl who works for her bread, the cheap gilt of the "easy" crowd of another class and the dross of the rich society are glaringly displayed with almost brutal realism. However, the play aims with its intensity and humanness. Katherine Grey's portrayal of the shop girl, Hilda, was the very embodiment of naturalness—truly convincing and flawless of all times and strikingly real in its moving pathos. Dorothy Dorr acted brilliantly. Charles Waldron played David Fell with gentleness and strength. Robert Tansey acted the little brother, Jim, with remarkable cleverness and naturalness. William McVay was good as the shop-thinker Otto Lingard. Alma Krueger and Joseph Slater were effective in their roles.

NEW ROCHELLE.—THEATRE (M. Lowenstein, mgr.): Burt X. Wilbur, mgr.): April 12-14 Owl McCullough, Apollo and Rose Kilpatrick, Smith and Emerson, Helen Hyde: 15-17 Rosemont West, the Bradfords, Mabel Grove co., Fisher, Frank and co.: 19-21 Lincoln Military Quartette, H. Peters and Family, Annie Goldie, Henry Hayes and co.: 22-24 Billy Sisto, Captain Robert Dean, Ethel Brown, Pentagon acts Wilson Franklin co. If My Wife Won't Let Me, Mr. Wilbur changes his chalk pictures daily. Business for the week was excellent.—ITEM: Hon. Judge Mack N. Schoonover announced that the advance sale of tickets for the benefit of Temple Israel, to be held on May 4, is beyond expectations.

TROY.—RAND'S OPERA HOUSE (Bob Circuit Co., lessee): H. T. Thompson, mgr. mgr.): Mildred Holland in David Copperfield April 17 delighted fine house. John Griffith in Faust 19; fair audience. Glen Netherwade 22. The Virginian 24.——PROCTOR'S GRISWOLD (Guy Graves, mgr.): A good bill 19-24 by Berthas and Brockway, Frankfeldts and Dunham, Adgeson and Gelson, Kleeman, Watson and Eleanor, Harvey B. Lester, Willard Simms and co., and the Bicycle Troupe delighted good audiences. The regular vaudeville season closes week of 26.——LYCEUM (H. B. Nichols, mgr.): The Tiger Lilies 19-21: good advance; specialties by Gladys Seaton, Will H. Ward and co., and May Belmont. Yankee Doodle Girls 19-21: fair houses.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Robert Edeson April 21, A. G. H. Gould 22, 23, Harley pictures dark 24-26.——FAIRYLAND (C. J. Hilderbrandt, mgr.): The Runaways, dutch artists, and Hildebrandt, mgr.): The Runaways, dutch artists, and Alex. Thomas, closing week, pleased week of 19-24. Films were Magic Purse, Klay Tramps, Friend in Need, Knickerbocker Kid, Accident Report, Soldier's Pets, Runaway Kids, and All's Fair in Love and War.

YONKERS.—WARBURTON: Chas. Turner co. April 19-24 in Why Men Tempt Women. The Other Girl, The Modern Lady Godiva, Divorcons, A Girl's Best Friend, and The Days of Sixty-one: fair business.——ORPHEUM (Harry Leonhardt, mgr.): 22-24 George Mack and co., Maurice Bee-de-France, Le Clair and Sampson, C. Jay Williams, Brown and Navarro, La Pina Grande Nouveauto Du Siede, and Orpheumscope.

NEWARK.—SHERMAN OPERA HOUSE (E. F. Sherman, mgr.): Peck's Bad Boy April 16: fair, to small house. Master Robert Schenley and co. 17: fine entertainment. Manager Sherman inaugurated a permanent series of moving pictures 19 and will present them every evening in the future as all previous the house is not otherwise engaged. Byron Wilcox, late of Guy Brothers' Minstrels, will star illustrated songs.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Mildred Holland April 20, pleased. The Awakening of Mr. Pipp 22.——AUDITORIUM (E. M. Hart, mgr.): John J. McGowan and co., Lee Bob Rogers, Kratsina, Henry Potter and May Harris, Gehrue and Brown, Helen Children 19-24: fair houses.

CORNING.—OPERA HOUSE (Bob Circuit Co., lessee: Ernest J. Lynch, mgr.): The Thief April 20. Wells-Wood co. present Valley Forge, Country Poor, Barnes and Lee and Vic Fields, the Cansobells, Rose Lavelle, Kilpatrick Smith and Emerson, Sam Golden: good attendance: pleased.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Taylor Stock co. April 19-24 (except 20) opened with From Farm to Factory: fair attendance. Other plays: Carmen, Falsely Accused, Mother-in-Law's Bishop. The Gentleman from Mississippi 26: excellent, to good business.

GWEGO.—RICHARDSON (W. A. Wesley, mgr.): Peck's Bad Boy April 27. Local (K. of C.) 6-8. Witching Hour 12. Fritzi Scheff 14.——ORPHEUM (C. P. Gilmore, mgr.): Week 19: George W. Parson, musical exhibit, and Gabbert's Pony and Dog Circus: also moving pictures and illustrated songs.

MT. VERNON.—ORPHEUM (Fred Strader, mgr.): April 19-21: Bill Goldfarb and co., Helen and Simpson Fay, Josie Wilson, Ethel, 22-24: Harry Pine, Dora and Dean, Elizabeth Wahn: features last week were Laura Ernst and co.: business in general good.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Hattie Williams in The Marriage of a Star April 23. William Faversham in The World and His Wife 28. Hardy Mary Ann 30. The Thief 1. The Music World 4. The Witching Hour 6. Fritzi Scheff 15.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): A Gentleman from Mississippi April 17 pleased fair business. Moving pictures 19-24 to crowded houses; pleased. Moving pictures 26-1.

CORTLAND.—THEATRE (L. M. Dillon, mgr.): Vaudeville April 12, 14 Gunstini beautiful: good performance and business. Moving pictures 17: capacity business. The Summer season of moving pictures now on is drawing good business.

AUBURN.—JEFFERSON (J. O. Brooks, mgr.): Polly of the Circus April 21: excellent business. Virginian 22: good house. The Thief 27.——DUTTON AUDITORIUM (J. H. Rann, mgr.): Katherine Rober co. 19-24: good business. Same 26-1.

GWEGO.—TIOGA (H. A. Johnson, mgr.): Franklin Woodruff in The Call of the Wild April 16: good house. The Thief 28. Robert Edeson in The Call of the North 3.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., lessees and mgrs.): The Traveling Salesman April 15: light house: pleased. Robert Gaillard in Strongheart 19 to small audience: pleased.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Peck's Bad Boy April 14 to good business. Italian Grand Opera co. in Carmen 21: good, to light business. The Music World 28.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (C. S. Duncan, Jr., mgr.): Burgomaster April 13 pleased a large audience.

NORTH CAROLINA.

ROCKY MOUNT.—MASONIC OPERA HOUSE (John L. Arrington, lessee and mgr.): Florence Davis in A Doll's House April 16: fair house: pleased.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Theodosia Cleaver April 15 delighted fair house. U. T. C. 24.——BIJOU: Gladstone Sisters 19-21.

OHIO.

URBANA.—LYRIC (Larry P. Ryan, mgr.): Ali Zada, the Oriental Illusionist, and Benton and West in sketch, in which West does novel turn in shadow while standing on his head with feet in the air, gave great satisfaction 15-17. Empress Emmett, the roller, very pleasing: Holmes and Smith, comedy act, 19, 20, with the pictures, drew good houses.——ITEMS: John Myle, of Myle and Orth, at the Lyric last week, has joined the White Rats.—Harry Selwyn Mack and Marie Shotwell, who are on the Sun circuit, will double in a few days to do a new sketch just written for them.—The Lyric Minstrels (local) went to Bellefontaine and West Liberty 19 and 20 and met on their programme.—Harry S. Mack visited Urbana friends 18. WILLIAM H. McGOWN.

DAYTON.—VICTORIA (L. M. Bole, gen. mgr.: G. C. Miller, bus.-mgr.): Otis Harlan in The Rector Idol April 17: excellent: fair business. Brewster's Millions 22, 24 closes the regular season. Casino talking pictures and vaudeville opens 26 for Summer.——NATIONAL (Gus Burrows, mgr.): Yorke and Adams in Playing the Ponies 15-17 pleased good houses. The Honeymooners 19-21: excellent: fair business. Bandits 26-28. Final of the Wilde 29-1 closes the regular season. U. S. Amusement Co.'s talking pictures and light vaudeville opens 2 for Summer.——LYRIC (Hertzler and Seamon: Max Hurtig, res. mgr.): Aerial Berts, Lillian Ashley, Griff, Gaston and Green, Clemmons Brothers, Smith and Campbell, Jess Clemmont's Burlesque Circus, Lyricscope, week 19: best of season: big business. Close of regular season. Cameraphone opens 26 for Summer.——ITEMS: Two hundred Veiled Prophets, Orpheus Grotto, attended Yorke and Adams' performance 15.—Wallace's circus 2. LUCIEN A. HOWARD.

EAST LIVERPOOL.—CERAMIC (Charles W. Hinton, mgr.): Week April 12 the Portable Stock co. presented The College Girl. Kidnapped, A Daughter of the People, Three Middleton Girls, A Gilded Fool, An Outcast of Society; good co. and productions to poor business. Mabel Taliaferro in Polly of the Circus 20.——ARCADIA (L. J. Herron, mgr.): Week 19 the Kinetograph, Happy Stephenson, C. P. Wilson, Baby Gonsons, Reed Kerins, Fanny Gerhold; combined bill to good business.——LYRIC (W. B. Dinsmore, mgr.): Week 19 kinetograph, Helen Gerhold, Mackin and Wilson, Reed and his dog, Hawthorne and Burnell, Clintock, mgr.): Week 19 Kathryn McFadden, blue-pleased good business.——GRAND (Charles L. Mc-Clintock, mgr.): Week 19 Fred Coleman, kinetograph, Reif and Clayton, Frank Hall; pleased good business.——ITEMS: The Unique Theatre has been closed indefinitely, altered for other business purposes.—The new Alhambra, with F. E. Wilson as manager, will open a stock season on June 1.

LIMA.—FAUROT (L. H. Cunningham, mgr.): The Man from Nevada 12 (local); packed house; pleased. Local Talent Minstrels 13 (local); packed house; pleased. Mabel Taliaferro in The Awakening of Mr. Pipp 17 (local); good house. Friends and Rogers' 20-24 (local); directions of Captain C. W. Inby, of New York, with Chase Fox, soprano, lady of the Ace Weber co., in pleasing musical comedy; good co.; good, pleased audiences.——GRESHAM (Will S. Wilson, mgr.): High Diamond Stocks and co., Harry Lehr, Morris, Lewis, Hayes and co., Kelly and Valentine, and electrons; excellent; to S. R. O. business. ITEM: Clyde Overholtzer, with Ed Rose's Minstrels the past season, has returned home for the Summer, the show having disbanded at Temple, Tex.—L.

SPRINGFIELD.—FAIRBANKS (L. H. Bode, mgr.): Harry A. Goldman, bus.-mgr.): Rentz-Santley Opera co. in If Trouncers April 14 pleased fair house. Three Twins 15 (return); greater 16; to fine audience. The Chaperon 17.——GRAND (L. J. Gardiner, mgr.): Chester Bishop Stock co. 12-17 closed capacity week in A Servant Girl's Heart, A Man of the World, and A Fight for Honor; to fair patronage. Harry Bryer Stock co. opened 19-1.——NEW (Geo. Arnold, mgr.): Rose and Hamilton, John and Alice Bothwell, Clayton and Drew, Al. Wilson, Bothwell and co. were the bill 19-24; to good business.

SYLVANIA.—THEATRE (H. A. Dykeman, mgr.): The Wedding Hour April 13; excellent. The Pilot of the Ninth 21; good, to fair attendance. Al. Field's Minstrels May 12. Otis Harlan in A Romantic Idol 17.——ITEMS: Every child, representing April 17, vaudeville and moving pictures. Fred C. Powell, formerly manager of the Auditorium, which was burned 14, has taken charge of the Rhea and has remodeled it, temporary stage for vaudeville on Saturdays and Sundays. The rest of the week only moving pictures. Imperial Trio 19: good.—The Auditorium will rebuild at once, better than ever. Ready by Aug. 1.

CANTON.—GRAND (H. Bole, lessee): Charles L. Durkee, mgr.): Playing the Ponies April 19: light business. The Witching Hour 20 pleased good business. The Three Twins 21 pleased small business. Prosperity week of 26.——HEUBEIN (Ross and Mosier, lessees): H. L. Hamilton, mgr.): Gus Leyden Mitchell and co., Neal Burkett's Arabs, Duke Dietrich, Ivy and Ivy, and Ruth McCabe pleased week of 19.——ITEM: Cole Brothers' Circus due here 6. Wallace Shows 14.

DELAWARE.—CITY OPERA HOUSE (Wade and King, mgrs.): Clarence Bennett's Ruby City April 14 pleased small audience. Hathaway Banks, a college comedy in three acts, 17 (local talent); good, to packed house. Vogel's Minstrels 23.——THEATORIUM (J. Kepner, mgr.): All Illusion act, showing a lady in a cello turning into a skeleton; Tom Bateman, Worthless comedians, and Kaye and Walsh, eccentric comedy-banjo and high-kicking act, pleased good business 12-17. Moving pictures in connection.

AKRON.—COLONIAL (Eastern Ohio Theatre Co., lessees: F. R. Johnson, res. mgr.): The Three Twins April 19: excellent, to large business. Yorke and Adams in Playing the Ponies 20 pleased fair business. The Witching Hour 21 pleased a large house. The Blue Mouse 26, 1. Polly of the Circus 2.——GRAND (O. L. Elder, mgr.): Married for Money 15-17 to good business. The Award and the Ore 19-21 satisfied fair attendance. In Wyandot 26-28.

FINDLAY.—MAJESTIC (J. T. Carpenter, mgr.): The Arrival of Kitty April 13: fair business. Vogel's Minstrels 17 pleased good business.——GILLETTE (Jack Pearson, lessee; William Larkins, bus.-mgr.): The Cowboy 19-21: good houses.——ITEMS: The Manhattan Stock co., which has played the Gillette this season, leaves 25 for Charleston, S. C., where they will play the Summer season.—The Majestic opens May 10 with stock, to run indefinitely.

ALLIANCE.—COLUMBIA (John Dee Collins, mgr.): Nancy Boyer Stock co. April 12-17: fair business; pleased. Plays: Girl of Eagle Ranch, A College Judge, The Queen of the Arena, The Belle of Richmond, The Devil, Wife in Name Only, and The Temptations of a Bride. The Three Twins 20: capacity business; pleased. Portello Stock co. 26-1: closing attraction.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cotter, mgr.): Herald Square Opera co. April 14 pleased fair business. The Holy City 15: good performance.——GEM (L. J. Gardiner, mgr.): 15-17 Sam J. Roscoe, the Knoedlers in Bits, Marvel Gardiner, Wilson and Wilson, and moving pictures: 19-21 Bernhard and Siefert, Ruth Curtis, and Duffy, as usual, pleased big business.

YOUNGSTOWN.—PARK (John Elott, mgr.): Glen Hetherside in The Writing on the Wall April 15 pleased enthusiastic audience. Polly of the Circus 20. The Blue Mouse 29. The Clansman 30.——GRAND (Joe Schaefer, mgr.): The Royal Chef 15-17: good show and attendance. In Wyoming 19-21 pleased fair business. Mrs. Temple's Telegram 26-28.

PORTSMOUTH.—GRAND (C. F. Hieber, mgr.): The Lion and the Mouse April 14: good, to fair business.——ORPHEUM (Sun and Murray, lessees): R. R. Russell, mgr.): Jerry from Kerry, Wyatt Sisters, Charles Gilbert, Carmen and Lorino and pictures 12-14: Tuba, Bob DuPree, Matthews Brothers, Frank Matteos and co., and pictures 15-17: business good.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Paid in Full April 17: fair attendance.——ORPHEUM (Hammond Brothers, mgrs.): The Weber Twins, Lewis and Leighton and others: business fine.——PRINCESS (Taylor and Wilson, mgrs.): Ivy Clem, Brown and Mack, and pictures: business good.

NORWALK.—GILGER (M. Bole Circuit Co., lessee: W. A. Reece, mgr.): Polly of the Circus April 14 pleased capacity. It's Never Too Late to Mend 16: light patronage. The first Sunday performance this season at the Gilger was given 18, from 2 to 5 (moving pictures): satisfactory returns.

HAMILTON.—SMITH'S (M. Bole Circuit Co.: Tom A. Smith, res. mgr.): Boston Grand Opera co. in Trovatore April 17: good house. The Honeymooners 19: usual good business. Polly of the Circus 19: large house: very good performance. Kathryn Osterman in The Night of the Play 20: fair house: pleased.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, treas. and mgr.): Yankee Drummers April 15 and Flower of the Ranch 19 both pleased fair houses. Band Ellis' Minstrels (local) 27, 28.

TIFFIN.—GRAND (C. F. Collins, mgr.): Vaudeville and moving pictures April 12-17 to good business. John W. Vogel's Big City Minstrels 22.——NOBLE'S OPERA HOUSE (Paul Measer, mgr.): The Flower of the Ranch 23 pleased small house.

CIRCLEVILLE.—METROPOLITAN (Carle and Myers, mgrs.): Claude Thardo, Jerge, Alcene and Hamilton, Charles Stowe, the Great Almond, the Bell Hop Harmony Four, and motion pictures to fair business.

WOOSTER.—OPERA HOUSE (Kettler and Lash, mgrs.): Merely Mary Ann April 20: fair house. Paid in Full 27 cancelled. Dresden Philharmonic Orchestra 13 (in the afternoon). The opera season closed 30.

MARIETTA.—AUDITORIUM (L. M. Locke, mgr.): Carroll Comedy co. April 19-24 cancelled. The Clansman 29.

OKLAHOMA.

OKLAHOMA CITY.—METROPOLITAN (Tull and Jordan, mgrs.): April 18 and week Kilrain and Maid, Reed Mack, Cass, Warren and Cass, Nellie Nichols, Foster and Foster, Leo Filler, Ralph A. Johnstone and co., and Cameraphone: fair and business.——POLLY (R. R. Tull, mgr.): Lutz Brothers and Edwards, Frederick Trio, Farrell, Langdon and co., Isabelle Howell and Four Girls, and Fallicscope drew well week 18.——ITEMS: Parker Amusement co. opened 19 with The Big Show for week.—Miller Brothers' 101 Ranch Wild West comes 22.

EL RENO.—ITEMS: Fortner Brothers, managers of the Palace Theatre, have leased Convention Hall, hitherto used for roller skating, and are remodeling it for a Summer theatre for stock and vaudeville. They will open about May 1.—Burk's U. T. C. (under canvas) is booked for this place April 24.—The 101 Ranch Wild West will show here April 28.

SHAWNEE.—POLLY (H. R. Rotherly, mgr.): Crystal Bell, James Lyne, Lorraine and Howell, Harrison Brothers, and moving pictures pleased good houses.

BARTLESVILLE.—THEATRE (John Flinn, mgr.): Boston Ideal Opera co April 12-15: good, to poor business. Dockstader's Minstrels 6.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Lillian Russell in Wildfire April 14: capacity: pleased. Norman Hackett in Classmates 29.——ITEMS: Manager Bilth, of the Star moving picture house, expects to open the old Electric Theatre as a vaudeville house in May.—The Vaudette moving picture house closed. Business in this line on the decline here.

HUNTINGDON.—THEATRE (Charles B. Rowland, mgr.): Lillian Russell in Wildfire April 16: house of the season to S. R. O. Mansion Ballard in Classmates 24.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Charles H. Southwell, mgr.): Cole and Johnson in The Red Moon April 12: co. and business excellent. Mabel Taliaferro in Polly of the Circus 17: co. excellent: delighted two small houses. William Collier in The Patsy 21. Way Down East 22. The Redemption of Aaron Hurst 24. Polly of the Circus 26.——POLI'S (Charles H. Southwell, mgr.): Week of 19 the Four Mortons, Lambs, Gould and Ashlyn, and others; excellent business.——POLI (J. H. Duffy, mgr.): Week of 19 Mlle. Rhadda, Ward and Vokes, Ward and Stanley, comedy jugglers, and others; good business.——FOLI (J. H. Duffy, mgr.): Week of 19 Every Other Girls in The Rebel Troupe and others; good business.——GAYETY (Harry Hastings, mgr.): Week of 19 Dainty Duchess and Burlesquers; good business.——ITEMS: The Colonial Theatre will open with vaudeville May 1.—The new Century

[illegible] Pa.—[illegible]

MARTINSBURG.—CENTRAL OPERA HOUSE (Charles W. Rowe, lessee and mgr.): Fred Ridge, manager.): Paid in Full April 14, pleased good house. Vaudeville and pictures, including Lovins Royal, Eckert and Francis 19-24; capacity houses. The Lion and the Mouse 26.——ITEM: The Empire Theatre, a vaudeville and moving picture house, opened 19 to crowded houses.

CHARLESTON.—BURLEW (M. S. Burlew, mgr.): The Lion and the Mouse April 17, pleased, fair business. Viola Allen 20, excellent performance, to good business.

HINTON.—MASONIC OPERA HOUSE (W. L. Prodehlm, mgr.): The Lion and the Mouse April 19, excellent. Florence Davis in A Doll's House 20.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): The Wolf April 26.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): Winninger Brothers co. closed a week's engagement April 10. Plays: Along the Mohawk, German Senator, War of Roses, Kappler's Fortune, Village President, Adrift in New York, Cousin Fritz, Sheriff and the Girl, The Engulfer, The Mysterious Music Master, The Avenger. Specialties by Frank and Joe, Winninger, Gladys Lovett, Lillian Mayo, Anna McClain; good co. and patronage. Portable Stock co. opened week 19 in The College Girl; co. and patronage good. Grandstark 26. Racing Club (local) 27, in The Reincarnation of David. Madam Butterfly 28. The First Violin 29. The Blackhead 30.——BIJOU (Campbell and Danforth, owners; F. B. Stafford, mgr.): Bill week ending 18: Arliti Troupe of Five Jugs, Mack and Burgess, Harry Gordon, Doric Trio, Dalila Le Gray, and moving pictures.——ITEM: F. B. Stafford, manager of Bijou, recently made a Royal Arch Mason, entertained seventy-five members of the order evening of 16 at the Bijou.

WAUSAU.—GRAND (C. S. Cone, mgr.): Franklin Stock co. 5-12; best stock co. here in years; business poor on account of Holy Week. Plays: Wedded and Parted, Ruined Lives, Queen of the Highway, Daughter of Judea, Last to the World. St. Stephen's Church concert 15 (local); good performance and house.——MAJESTIC: The Majestic has recently changed management. C. S. Nye is now manager. Grand reopening 14; moving pictures; The White Chief and A Western Cowboy.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Two Orphans April 11; good business. The Belle of Japan 12; light house.——UNIQUE (O. J. Volbert, mgr.): Ethel Whitetide and Four Pickaninnies, the Two Fays, Rose and Mayo, George Trump, Incognito, Rosalni Trio, Iolcen Sisters, Glen Burt, Gladys Williams, and pictures 19-25.

OSHKOSH.—GRAND (J. R. Williams, mgr.): Latimore and Leigh's Stock co. April 4-17; business good. Plays: The Governor, The Quaker Tragedy, The Girl from the West, A Gipsy Queen, When Old New York was Dutch, The Flower of the Ranch, Lost in the Alps.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Time, the Place and the Girl pleased all the house would hold April 15. Local College Glee Club to big house 16. The Banker's Child to fair business 17. Daniels Stock co. 26-28.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): That Stock co. April 12-18; fair business. The Red Mill 24.

CANADA.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): The Stock co., with Maude Fealy in A Japanese Nightingale April 12-17. The Little Minister 19-24. James Durkin, leading man, will leave the co. after this week and rest for the remainder of the season at his Summer home in Maine. The many friends of Mr. Durkin are sorry to have him leave the co. His work has been entirely satisfactory.——GRAND (W. B. Lawrence, mgr.): Charles A. Taylor's co. in The Queen of the Highway 12-17. The Female Detective 19-24. Melodrama is catching on, the co. playing to big business every night.——DOMINION (W. B. Lawrence, mgr.): Second week of William Morris' vaudeville proved successful. Henry Lee, Lucy Weston, Charles B. Sweet, Three Marvelous Hunters, Jarvis and Martyn, Charlotte-Conte-Marguerite co. 19-24.

ST. JOHNS, N. F.—T. A. HALL (T. A. Society, props.): Mrs. Innes' co. in Liberty Hall April 12, 13, to packed houses. G. R. McLeod as Mr. Owen, P. J. O'Neill as William Todman, T. H. O'Neill as J. Brigingshaw, Mrs. Innes as Blanche Chilworth, and Neille Withers as Amy were excellent. Same co. in Why Smith Left Home 14, 15, to good business. Raffles, the Amateur Cracksman, 16, 17, to fair attendance. Miss L. Outerbridge in the role of Gwendolyn Conran was a pronounced success. The music was furnished alternately by the C. C. C. and C. D. B. Band orchestras. The proceeds were for P. W. Jordan, a local popular comedian, for a trip to Europe, in an endeavor to give him a fighting chance for his life.——ITEM: The Myrkle-Harder co. will open a season of four weeks in the T. A. Hall 26.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Virginian April 16, 17; good business; pleased. William Faversham in The World and His Wife 18 pleased capacity. Burns-Johnson pictures 22, 24.——BENNETT'S (Gus S. Greening, mgr.): Week 19: Will Lacey, Netta Vesta, Astrella Sisters and co., Estelle Wordette and co., Evans and Lee, Gird's International Zouaves (headliner), George B. Reno and co.; excellent business; pleased.——GRAND (E. J. Birdwhistle, mgr.): The Selman Stock co. week 19 in Prisoner of Zenda and The Sign of the Four; excellent co., to good business.

ST. CATHARINES, ONT.—GRAND (Paul Elliott, mgr.): The Land of Nod April 17; good, to light business. Italian Grand Opera co. 19. An injunction has been obtained by Mr. Small, of Toronto, who has been doing the booking for the Grand in the traveling theatrical line, restraining the present management from running vaudeville in opposition to his bookings, and the matter is now pending in the courts.——GRIFFIN'S (Hal B. Morgan, mgr.): Pictures, songs, and Ed and Harry Kartella, Hazel Sterling, Van Dell and Re Zell, Rogers and Ronstead; splendid, to big business.

LONDON, ONT.—GRAND (A. J. Small, prop.; George S. McLeish, mgr.): Dresden Philharmonic Orchestra attracted many music lovers to the matinee concert April 16, immediately after which the co. left for Detroit. Casts, by the Toronto Garrison Dramatic co., was presented 15, to fair attendance. Lena Rivers 17; two performances, to good business. Mrs. Temple's Telegram 19; deserved better house. Parsifal 20.

BRANTFORD, ONT.—GRAND (F. C. Johnson, mgr.): Lena Rivers April 14, to fair business. Nordica and Frederick Hastings 15 pleased big audience. Land of Nod 19 pleased largest house of the season. It's Never Too Late to Mend 26. Queen Zaphra 28-30 (local).

QUEBEC, QUE.—BENNETT'S (J. H. Alex, res. mgr.): Arthur Hartman, violinist, April 19. Local concert 20. Pictures 21, 22. Manhattan Comic Opera Co., 26-1. John Griffith 3, 4. An Englishman's Home 11, 12.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): Myrkle-Harder co. opened second week April 19 in My Jim, to large audience. Emma Myrkle, Bruce Morgan, Frank Christie and the Bedella, specialties.

KINGSTON, ONT.—GRAND (A. J. Small, sole prop.; D. P. Brannigan, mgr.): The Virginian April 15 pleased large audience. Burns-Johnson pictures 19, 20; good business. Feuberg Stock co. 26-1. Parsifal 11.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Frankie Carpenter co. did a fairly good week's business April 12-17, and opened second week 19 with Spanglea and the Preacher, to a fair house.

NELSON, B. C.—OPERA HOUSE (E. Willis, lessee; George Horstead, res. mgr.): Florence Roberts in The House of Bondage April 16; excellent, to good house.

CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): Moving speaking pictures and illustrated songs pleased fair houses April 12-17.

ST. THOMAS, ONT.—GRAND (A. J. Small, prop.; William Devine, mgr.): Lena Rivers April 16 pleased fair house. Parsifal 27.

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THE RECORD OF DEATHS.

Arthur William Gregory.

Arthur William Gregory, for over half a century identified with the American stage, has made his last exit. His death occurred at his country home at Rahway, N. J., on Saturday, April 10. The funeral services were held in St. Paul's Episcopal Church on the following Tuesday, the Rev. Dr. Charles L. Condor officiating, and interment was made in the family plot in Hazelwood Cemetery, that city. Death was caused by cirrhosis of the liver. Mr. Gregory had not been feeling well since last Autumn, but the nature of his ailment did not become apparent until less than two months before his death. Mr. and Mrs. Gregory were with Himmelein's Ideals, a repertoire company. Rather than inconvenience the management in filling their places at that late date, Mr. Gregory insisted on playing until the company closed its season at Lansing, Mich., on March 27. As a result he so used up his reserve strength and vitality that upon being brought home his condition gradually became worse until the end.

Mr. Gregory was born in Oundle, North Hamptonshire, England, on May 31, 1845, and came to this country with his parents when about ten years old. His father was Arthur Vaughan Gregory, a well-known English actor. Since he was a boy in England Mr. Gregory had been almost continuously on the stage, earning a reputation among managers and theatregoers as a comedian and character actor.

Early in his career he was for ten years a member of Mooch Brothers' Stock company in the old Academy of Music, Buffalo. There he played important parts in support of Edwin Forrest, Charlotte Cushman, Edwin Booth, Lawrence Barrett, Joseph Jefferson, the elder Sothern, William Florence, Lotta, and other famous stars of the day. Later Mr. Gregory was for ten years with Daniel Frohman's companies, both in character parts and as stage-manager, and also for eight years was under Fred Wright's management. Mr. Gregory had a wide acquaintance in the profession, endearing himself to all who knew him by his gentle disposition, kindly actions and fine principles that he always lived up to. He was also probably as well known to theatregoers throughout the country as any actor not a star or leading man.

Mr. Gregory is survived by his wife and three sons. The former was Elizabeth Logan Glassford, daughter of the late Andrew Glassford, in his day a noted manager and actor. One of Mr. Gregory's sons by a prior marriage is Harry A. G. Spayth, of Buffalo, who upon the death of his mother, when he was a child, was adopted by her parents and took their name. The other sons are Harold B. Gregory, of the New York "Herald," who lives in East Orange, and Arthur Vaughan Gregory, a civil engineer, of Birmingham, Ala.

Franklin M. Van Horn.

Franklin M. Van Horn, of the firm of Van Horn and Son, theatrical costumers, died at Atlantic City, N. J., on April 20, where he had gone to superintend the costuming of Merely a Monarch. He contracted a cold, and complications set in, which resulted in death. He had been in the costuming business for twenty years. He was a member of the Players, the Actors' Society and of the Wheatley Dramatic Society, of New York, and the Junger Maennerchor and Turners, of Philadelphia. The funeral was held on April 23 from his sister's residence in Philadelphia and burial was at Hillcrest Cemetery.

VAUDEVILLE JOTTINGS.

Michael Quinn, a local character singer and dancer, of St. Johns, N. F., who has just completed an engagement of sixty-two consecutive weeks in his native town, has been re-engaged for the Summer season attractions of the Star Theatre.

The two regular vaudeville houses in Portland, Ore., the Orpheum and the Grand, have materially increased their business this season through the introduction of much better bills than heretofore seen. The Orpheum, especially the past season, has been crowded at every performance. The Pantages, offering a combination of burlesque and vaudeville, had a good season, and the general trend toward the improvement of this form of amusement has drawn a better class of Portlanders to the theatre.

Sheehan and Rexford are at Alton, Ill., busy with practice work on new team work in their clog dance act, and are booking for the Summer theatres.

The La Vails, after a successful season in England, will leave for Paris, staying there two months, returning to England for six weeks, opening at the Coliseum, London. They will sail for America Sept. 20.

The Princess Theatre at Cambridge, Ohio, Taylor and Wilson, managers, offers pictures and vaudeville. The bill changes twice weekly. The Orpheum Theatre, Hammond Brothers, managers, seats 1600, and the bill changes twice weekly, with two performances each evening.

The Shields family scored a big hit in a new sketch called Their Daddy, when they opened at the Orpheum, New Orleans, recently.

The vaudeville business at Huntington, Ind., is getting better each season. The Grand, formerly the Rena, was purchased by N. Kindler. The house has been remodeled, making it a very attractive place. Two evening performances a day are given, besides three matinees a week. The local lodge of Elks will present a musical play entitled The Lemon Pickers, to be put on under the direction of Mr. and Mrs. Howe.

Herman Weber and Brother, of Chicago, have signed a lease for the New Theatre, Huntington, Ind., for three nights a week. Harry Weber will be the resident manager, while H. Weber will look after the booking in Chicago. Mr. Weber has over three hundred vaudeville actors booking out of his Western Circuit.

The Dominion Theatre, Winnipeg, Canada, will continue in vaudeville, but has changed from the Orpheum Circuit to the William Morris, Inc. The Bijou is a strictly high-class vaudeville house. The Elite has changed from moving pictures to vaudeville and will close for the Summer.

Earnest J. Lester died at his home at Weston, W. Va., April 9, of stomach trouble, aged twenty-seven. Mr. Lester was an advance agent and circus bill poster, his last engagement being with the Carroll Comedy co.

Lee J. Kellam, the commercial drummer, is playing on the Sullivan and Considine Circuit, opening his Western tour at Sioux Falls, S. D. He is meeting with approval all along the line with his songs and stories.

The World, the only burlesque theatre in New Bedford, Mass., has been under the management of J. Heathcon for the past five months, and business has been satisfactory. Companies are booked through W. L. Gallagher, of Boston. This house, originally devoted to burlesque, was unoccupied for several seasons. It was reopened as a picture house, but did not meet with success.

The strife in the burlesque field in Albany, N. Y., has been spirited, and both the Empire and Gaiety have done exceedingly well. The latter house will, as usual, remain dark during the Summer. Manager Rhodes, of the Empire, says while plans for the warm months have not yet been formulated, it is altogether probable the house will open with a strong stock co. when the regular burlesque season closes. Mrs. Agnes Barry, owner and proprietor of the Gaiety, has recently obtained control of the Lyceum, Troy, N. Y., that in conjunction with the Empire, Schenectady, N. Y., and Gaiety Theatre, Albany, N. Y., gives her three first-class burlesque houses under her supervision in the Empire Circuit.

Edward E. Rice's condensed extravaganza, Cinderella, continues to emphasize the excellent impression it made at its first production at the Fifth Avenue.

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A WARNING TO MANAGERS

Plays named or described below can be lawfully produced only by arrangement with the owners or agents thereof. This department is published in the DRAMATIC MIRROR every first and third number of each month. Rates on application.

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St. Paul Pioneer-Press, Jan. 6, 1909.
Hume comes a close second to the star—Mabel Barrison—with his Skivers. He does some rattling new steps in his inimitable dancing, and succeeds in making Skivers a very welcome figure.

St. Paul Dispatch, Jan. 6, 1909.
"Worried," by Mabel Barrison and Edward Hume, is the comedy song of the piece and was tremendously applauded. Hume is clever and an excellent dancer.

Minneapolis Journal, Jan. 10, 1909.
Among the principals worthy of note is Edward Hume, who is very funny as Skivers, a tenderfoot.

Cleveland Plaindealer, Feb. 2, 1909.
Hume is an exceedingly clever eccentric dancer and a comedian above the average.

Montreal Gazette, Feb. 18, 1909.
Edward Hume in the role of Skivers is quaint, and in the song "Worried" he shared in well-deserved honors with Mabel Barrison.

Brooklyn Eagle, Feb. 25, 1909.
Edward Hume, admirably cast as Skivers, emphasized the comedy of the part and was prominent in the comedy songs with Mabel Barrison.

Phila. North American, March 3, 1909.
One of the chief hits of the show was Edward Hume, a comedian whose methods are quite artistic.

Boston Transcript, March 17, 1909.
Mr. Hume is a quiet and droll comedian and dancer.

Boston Post, March 17, 1909.
Edward Hume proved himself a clever comedian and an eccentric dancer, and in the part of Skivers, a tenderfoot, he compelled his audience to roar with laughter.

Philadelphia News, March 5, 1909.
Edward Hume as a tenderfoot is the chief laugh-maker.

Cincinnati Enquirer, May 11, 1908.
The comedy hit was made by Edward Hume; he has dry humor and is a wonderful dancer.

Pittsburgh Leader, Sept. 15, 1908.
In comedy work the honors must be given to Edward Hume. He has the activity of a Richard Carle and the facial contortions of an Eddie Foy.

Pittsburgh Dispatch, Sept. 15, 1908.
Edward Hume made a great hit with his interpretation of Skivers.

Pittsburgh Sun, Sept. 15, 1908.
Edward Hume, the comedian of the company, handled his part with amusing shrewdness and appreciative ability.

Mrs. McV. Sumner in Seattle Daily Times, Feb. 1, 1909.
The feature of the performance is one Edward Hume, who may have been doing smart work for years but who never has become well enough known to have his name in big type. He is all sorts of an eccentric dancer, can sing as well, and gets his funny work over the footlights without any effort. If the play's merit depended alone upon Mr. Hume, he would be pretty nearly worth the price of admission.

Seattle Post-Intelligencer, Feb. 1, 1909.
A really and truly comedian, Edward Hume. When the curtain came down at the end of the first act he was fined. He is the big, bright light of the production. It is enough for any one to watch him, and he will be here this week only.

Louise F. Brand in Milwaukee Sentinel.
Edward Hume has the nearest approach to a broad comedy role which the play provides and he makes much of it. His dancing is especially clever, and his duet with Miss Barrison is one of the features of the production. It received more encores than any other number.

N. Y. Herald, April 21, 1908.
Edward Hume made a hit.

N. Y. Dramatic Mirror, May 16, 1908.
Edward Hume was clever and very funny as Skivers, the tenderfoot.

Omaha World-Herald, Oct. 26, 1908.
Mr. Hume is by all odds the hit of the show. His dancing is of the grotesque comedy sort, and much funnier than the George H. Cohan brand.

St. Louis Globe-Democrat, Nov. 16, 1908.
Edward Hume, comedian, improves with acquaintance, his forte being an original method of dancing.

St. Louis World, Nov. 16, 1908.
Edward Hume is the comedian, and a cleverer one has not been seen this season.

Denver Daily News, Dec. 21, 1908.
Hume is almost the whole show in himself.

Denver Post, Dec. 21, 1908.
Hume is genuinely funny throughout.

Denver Republican, Dec. 22, 1908.
If you want to see a real comedian, go to the Tabor and watch Edward Hume.

Salt Lake Tribune, Jan. 4, 1909.
Hume is a comedian who should be featured as a star.

Salt Lake Telegram, Jan. 4, 1909.
Hume runs away with the blue ribbon. He is a ten-strike as a comedian and drives dull care away.

Portland Oregonian, Jan. 18, 1909.
Among the funniest comedians who have been seen here is Edward Hume. He is funnier than Richard Carle, and runs rings around all the popular price fellows.

Tacoma Times, Jan. 27, 1909.
Hume is so seriously funny that his actions bear the dove-tailed "heavy" parts.

Tacoma Daily News, Jan. 27, 1909.
Mr. Hume's mirth-provoking abilities make him the feature of the show.

Tacoma Daily Ledger, Jan. 27, 1909.
The company has a real comedian in the person of Edward Hume, and he met with instant favor.

Seattle Star, Feb. 1, 1909.
Who is Edward Hume? He is a real comedian. The Hume humor is something of class. His eccentric dances make a scene like mops all the time, and he is the dazzling light of "The Flower of the Ranch."

Spokesman-Review, Spokane, Feb. 13, 1909.
Edward Hume has created an original character. Whatever he does is funny.

Evening Chronicle, Spokane, Feb. 13, 1909.
Skivers, the comedian, as presented by Edward Hume, scored a big hit.

Seattle Critic, Feb. 2, 1909.
Hume is a new comedian who promises to be heard from. He is original and funny.

J. H. M. in Daily Journal, Portland, Jan. 18, 1909.
Hume is just about the nimblest and most nimble-witted comedian that ever stirred up the smoke wreaths on the boards of the Baker. The wholesome mirth which exudes from this maker of laughs communicates itself to his auditors and threatens at times to become hilarious. It would take too much time and space to tell about the valiant wit. You'll have to go see him and hear him, and you'll be mighty glad you did, albeit your sides will ache the morning after.

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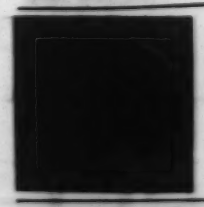

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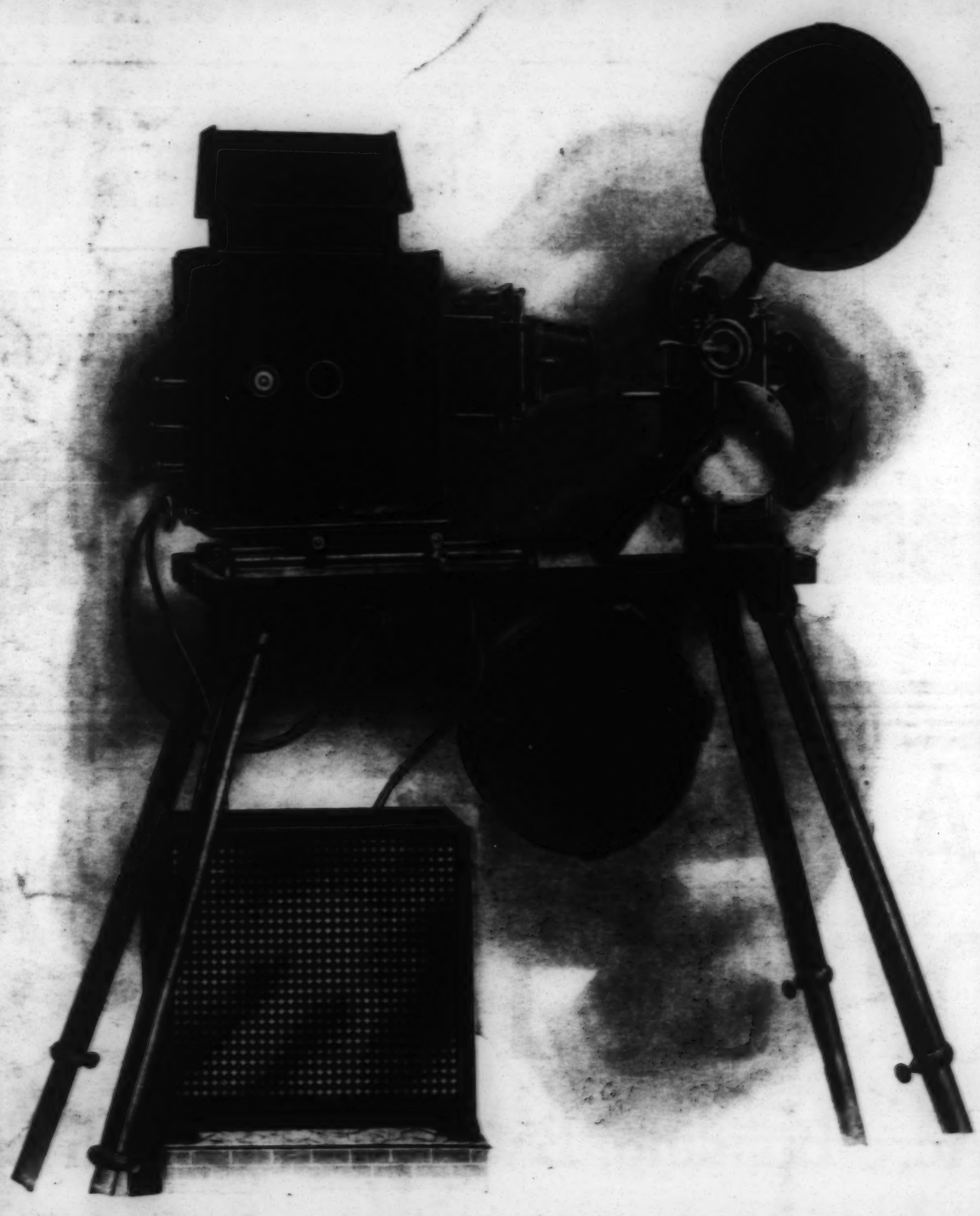

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